

Reminiscing

I was born during the late fifties — the era when rock 'n' roll had just started to dawn; although Marlon Brando once said in an interview that rock 'n' roll was born way back in the thirties, my mother and father's heydays. I can still remember how my Kuya would then play his five-string guitar while prodding me on to sing "Let Me Be Your Teddy Bear" by Elvis the Pelvis. He's a big fan of Elvis, you know. My mother would just grin and would give an ear as she goes about the daily household chores. When I was four, my father (before he died) would take us to his office's Christmas party and would egg me and my older brother to sing in front of his officemates. It was always a case of my mother cajoling me to go up the stage first and me sheepishly refusing unless my brother would do his stint ahead. After him, I would readily render "Love Me Tender" to the delight of my father who endlessly beamed with pride. All these are but reminiscences, after many years and with my father gone.

During gradeschool days, I was a bit of a "star" in school. I would often be asked to sing for my classmates in a number of impromptu programs organized by one of my teachers. This was, of course, before regular classes commenced. Before my turn, I would sing to myself so as not to falter later on. As I'm called, I'd stand in front of the class, without much ado and ho-hums, and do my thing, a *cappella*. One time, as we were busy preparing for a big school festivity where I was asked to sing (the teachers did not hold second thoughts about choosing me as a program participant-performer all because I was too gutsy to stand up and be heard), a schoolmate volunteered to provide my number with a guitar accompaniment. Much to my glee, we practiced real hard "Hurtin' Inside" by the Dave Clark Five. But when it was time for us to perform, we discovered that his guitar, which he carelessly left lying on a table before our number, was just insensitively out of tune! If only he thought of properly placing the guitar atop the table with the strings lying flat on the surface, we shouldn't have gone then into a momentary attack of jitters. And worse yet, my partner hasn't learned the art of tuning his own guitar. Well, as the old adage goes, the show must go on. And it did just as well. The twanging of those out-of-this-world chords to accompany my song, left my ears terribly hurting the day after and many more days to come. But despite this minute misfortune, we were applauded, only to find out in the end that the bravado was meant for trying . . . hard.

My older brother had an above-average guitar player for his time. He knew a lot of songs by such biggies then as the Beatles, Zon, the Bay, and the Gears, to name a few. We'd all sit atop our school's fence (which was just a stone-throw away from our house) at nighttime and jam to our hearts' content. Those were the good old days.

High school days came as I was about to get started playing the guitar on my own. I used to borrow an old and beat-up guitar from a friend and play my heart out until my fingers were very sore. My Kuya, upon seeing me nurturing an interest in music, brought home different songbooks with guitar chords that I may use for practice. But to my dismay, I discovered that the chords and lyrics ain't right. It was perhaps my penchant for music that made me feel I was right. I even strummed some bars and sang some lines to my Kuya to prove my point. My impish insistence elicited a nod of seeming approval from him.

After some time, my Kuya decided to publish a music magazine. He consulted my mother who, after a series of deliberation, decided to pawn part of our property as bank collateral so as to obtain a sizeable loan to finance the business. My Kuya approached some willing friends and asked them for help in developing the music mag. He also conferred with a lot of musicians (band members, actually) and asked for their share by taking on the task of obtaining the chords and lyrics of what was hitting it big in those days. Thus, *Jingle* was born (October 1970, to be exact). The rest is history.

Together with my sister and other brothers' collective efforts at working things out, we survived the odds through the years. Sales skyrocketed. And after so many half-remembered names and faces, who in one way or another have helped us bring you issue after issue of your favorite magazine (is that too much of a hard sell?), have come and gone, we're still here and doing fine. Thanks to you.

We now come out with four weekly magazines and a series of special issues. We made it a point to provide a mag to suit your taste, be it showbiz, television or sports. This is not to forget the "small son" of *Jingle* which is the *Jingle Songhits* — one that's still going on strong despite a lot of competition.

We're now pushing on the nineties and as long as there's music, we'll surely be around even if that will mean having our sons and daughters continue the legacy that we have begun. Meanwhile, continue feasting on the music of the sixties. Perhaps *Jingle*'s commitment to music means nothing less than a promise to eternity. That, for me, remains to be among the best things in life . . . still free, still great, still here. The magic of music is here to stay. And to our generation, here are our songs.

—ERIC A. GUILLERMO

Line-up

HITBACK (Best of 60's) 8
CHUCK BERRY 18
CARPENTERS 20
ELVIS PRESLEY 21
PAUL ANKA 25
BEATLES 26
SIMON & GARFUNKEL 28

THE TEMPTATIONS 32
CHAD & JEREMY 33
THE MONKEES 34
THE CASCADES 36
BEE GEES 39
PETER, PAUL & MARY 43
ROLLING STONES 47
BUDDY HOLLY &
THE CRICKETS 51
DIANA ROSS & THE
SUPREMES 52
DAVE CLARK FIVE 54

MATT MONRO 56
THE ASSOCIATION 57
JOSE FELICIANO 58
BEACH BOYS 59
THE MAMAS & THE
PAPAS 62
THE LETTERMEN 64
HERMAN'S HERMITS 66
FOUR TOPS 68
GARY LEWIS &
THE PLAYBOYS 70
BOB DYLAN 72

THE CRITTERS 74
DENNIS YOST &
THE CLASSICS IV 75
EVERLY BROTHERS 76
CLIFF RICHARD 78
THE PLATTERS 80
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FRANK SINATRA 82
NEIL SEDAKA 84
SERGIO MENDES &
BRASIL '66 85
HITBACK (Best of 60's)

TEN YEARS OF ROCK & ROLL STYLE

By GERRI HIRSHEY

ROCK style may have first caught our attention slip-sliding in Fifties pomade. But it gained a crucial toe-hold when twin explosions in music and fashion shook the Sixties. Let's retrorocket, then, to when the Beatles still wore uniforms, the Rolling Stones had only recently discarded their matching blue leather vests, and Mary Quant's miniskirt had created a brave new sea of knees.

Mod Squad

The first rock-and-fashion near riot: It's St. Louis, circa 1965. All day Alexander Plunket Greene has been on local radio, telling teens about a fashion show by his wife, Mary Quant, at a local department store. Rock music. English models. Swingin' frocks from London. Fab! Gear! Be there!

No one is prepared for the thousands of excited kids who storm the place, rampaging through Young Sports-wear. Their go-go-booted tread makes rickety catwalks tremble; the models giggle nervously, among them George Harrison's fiancée, Pattie Boyd, and her sister Jenny. Quant has been traveling with a New York rock band called the Skunks to put across the rock-and-frock bit. Stunned store security and the local police struggle to contain the fashion frenzy as the Skunks rave up and the English dolly birds skitter nervously down the runway. Eeeeeeeeee! It's Patteeeee! Soon all is lost. Chaos. Squealing. Quant's geometric Sassoon cut bobs amid the herd of suburban Cut and Curl imitators. She's throwing out minis, socks, tights — anything to keep them at bay. Pattie Boyd is cornered by a pack of inquisitors. What about George? Did she touch him? With which hand? The left? "My God," says Plunket Greene to his wife. "The child is sucking Pattie's fingers. . ."

"ALL OF THAT WAS BECAUSE OF THE BEATLES, OF course," says Quant. Maddening, intoxicating, the lure of this look. Rock and fashion were joined at the hip by the mid-Sixties. Ads in *Glamour*, *Mademoiselle* and *Seventeen* witness how industry jumped on the pastel and paisley bandwagon. Scotch Tape sold "Wild and Wacky kicky and 'knacky' decals to stick on fish-net stockings and vinyl slickers. Yardley of London cashed in on the cosmetic tie-ins with Dolly Face Beauty Mask and Slicker Dollies, for "all the mad mod moods," and Twiggy Stix eye liner with step-by-step instructions for big peepers. Hair-straightening kits held the promise of that Shrimp look — big bangs and a long, shiny

in of hair.

Neat and clean:
The Fab Four set
the style for the
British invaders
with their
collarless Cardin
uniforms.



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"Really, Jean Shrimpton always had kind of flimsy hair," says David Bailey, perhaps the most influential photographer of the time. "We made it look great." Sitting in his London studio, he has finished cuing up a rough cut of a L'Oréal hair-commercial he's just shot with Shrimpton, who looks luminous at forty.

Bailey, who is said to have been the model for the David Hemmings character in *Blow-Up*, chuckles when he's asked about a comment he once made — that the ultimate rock & roll sound was the 35-mm motor drive. "As soon as the motorized Nikons came out," he says, "it changed everything. It started to happen in '61, '62. It made girls move on the paper, you see. It was a bit like a drum. It was a sexual rhythm. . . bzzzzzzzz, bzzzzzzzz, bzzzzzzzz."

Bailey played rock music by the Stones and the Who to animate those feathery English birds. And beneath it all, the Nikon rasped a backbeat. It's in the culture now, says Bailey — a familiar, almost subliminal sound laid over musical scores in films like *Z* and *The Killing Fields*. Every child of the media knows that sound. Bzzzzzzzz, click, bzzzzzzzz, went the f-stop rhythms of rock and style.

Psychedelic Shock

Click. John Lennon grips a stone lion and stares past the lens of Henry Grossman's camera. Ringo fiddles with a gaudy paisley tie. After a quiet period following their invasion of the United States and their subsequent chart rule, the Beatles have emerged, blinking, in a London garden in 1967 to face the public through Grossman's lens. Click. Here is John Lennon in sneakers, striped pants, a military dress tunic from World War I. Wire-rimmed glasses. A mustache. He hasn't dressed for the photo session; these are his street clothes. He stands in front of his patio furniture, unsmiling. On the phone to Grossman, Beatles manager Brian Epstein had been skittish. Should wives be in the shots? The teenies won't like it. Grossman had tried to calm him. But today the band seems relaxed about everything, joking about this new song, "Lucy in the Sky with Diamonds."

WHEN THE PHOTOS APPEARED IN THE JUNE 16th, 1967, issue of *Life*, the world saw what the Beatles had become: psychedelic. Style said it all; the boys had changed. After a brief appearance at the Liverpool premiere of *A Hard Day's Night*, the cuddly, uniformed Beatles had turned their backs on a reception in their home town and flown off to London. Following their '65 tour, they stayed close to home despite extravagant offers. Nearly twenty years before Michael Jackson pulled his disappearing act, the overexposed Beatles wisely went underground to escape a future as kitschy suburban knickknacks. They grew aggressively macho facial hair, unappealing to virgin squealers.

"Sure, we're going to lose some fans," McCartney told *Life*. "We lost them in Liverpool when we took off our leather jackets and put on suits."

As it turned out, the risk was negligible. Their reemergence, writes the English pop critic George Melly in *Rebel in Style*, was a stroke of bravado and hip insurance:

The "loveable" mop heads became the arrogant leaders of the popocracy. They, in their turn, were absent at the funeral of Swinging London, emerging shortly

afterwards as granny-spectacled, hirsute, drag-oriented weirdies just in time for flower power.

For the first time, in the *Life* spread, a Beatle publicly admitted to using drugs. The change was in their eyes: they were no longer as eager to please please you. John Lennon bought a Rolls Phantom V and had it painted like a gypsy wagon. Those collarless Cardin uniforms gave way to antique collectibles and designer eccentricities, part of an anti-fashion wave that had also been gathering force on America's West Coast. Designed looks, a la Quant or Biba — identical band uniforms — were out. Hip juxtaposition was in. And as Sgt. Pepper climbed the charts, the era of fashion foraging had begun.

Fashion foraging mixed decades and nationalities, freaky freestyle and military convention. It is the single greatest animator of the last two decades, this rule breaking, this cheery miscegenation of mongrel street wear and pedigreed couture. And it could only have begun in the late Sixties, against a backdrop of social change. When political, sexual and racial turmoil Cuisinart a value system, what's appropriate dress? Why did we hold with Beaver Cleaver's trusty plaid flannel shirt — and deep-six Wally's dorky sport coat?

Your mother should have known, but this time she hadn't a clue. As hordes of students abandoned preppe outfitters for the Salvation Army, fashion foraging made headway in the streets. It was up to the rock star — the favored cheerleader of rebellion — to put together the most appealing combinations. There was Janis Joplin in a Lurex mini and granny glasses, a red feather boa in her frizzy brown hair. Jimi Hendrix in Edwardian ruffles, Cuban heels, a froged admiral's coat. Sly Stone and his rainbow family threw it all in: flaming Apollo Theatre whips, Afros, floppy hats and a maelstrom of snapping fringe.

Exotic cultures crashed suburban closets. West Coast acid and Eastern mysticism expanded minds and wardrobes. Saris, beads and white cotton drawstring pants arrived with the maharishi, ragas and Ravi Shankar. George Harrison sat cross-legged in sandals, the Byrds played sitar-sounding guitars, and John Lennon grew a holy man's beard. Out of Africa, and into our inner cities, soul style went natural, on the charts and in the closet: Afros, dashikis and political hairdo songs. "How you gonna get respect," sang Hank Ballard, "when you haven't cut your process yet?"

Soul Brother Number One, James Brown, reluctantly gave up his sculpted process for a tough-to-maintain processed Afro. "It was like givin' up somethin' for Lent," he says. "I wanted people to know that one of the most prized things I let go of was my hair. It was a real attraction to my business, but I would cut it off for the movement."

For the first time since World War II, when patriotic American women painted their legs to pooh-pooh the silk-stocking shortage, clothing billboarded commitment to a cause. Matched separates didn't make it on a peace march. Synthetics were as gauche as Dow Chemical campus recruiters. And the notion of fashion itself — so acceptable a few years earlier — was anathema to America's tribal youth. Still, there was a festive air to the outfits on the barricades: beads, granny dresses, painted faces and clothes tie-dyed in all those commune sinks. Band names matched the absurdist jollity of the outfits — Moby Grape, Mothers of Invention, Big Brother and the Holding Company, the Strawberry Alarm Clock, Country Joe and the Fish.



It was against this dizzy backdrop — with its psychedelic-light-show squiggles — that America got its first bona fide rock diva. Tina was still gyrating under like's thumb; Diana was still zipped into the sequined Motown-girl-singer sheath; Aretha sang like a natural woman, but her wardrobe was Vegas. Back then, only Janis Joplin walked it like she talked it — and she couldn't do it to death in Peck and Peck and a Cross Your Heart bra. Hers was a soulful style, forged from wit, hedonism and not a little pain. "For Janis," writes critic Ellen Willis,

as for others of us who suffered the worst fate that can befall an adolescent girl in America — *unpopularity* — a crucial aspect of the cultural revolution was its assault on the rigid sexual styles of the Fifties. Joplin's metamorphosis from the ugly duckling of Port Arthur to the peacock of Haight-Ashbury meant, among other things, that a woman who was not conventionally pretty, who had acne and an intermittent weight problem and (just that stuck out, could not only invent her own beauty (just as she invented her wonderful sleazefreak costumes)... but have that beauty appreciated.

Janis copped to the wondrous new privilege of the rock & roll self-stylist. "They're paying me \$50,000 a year," she said, "to be like me."

Theatrical femininity had another flamboyant mannequin in Grace Slick, who forsook her white gloves and deb-ball upbringing to front two bands — first The Great Society, then Jefferson Airplane. Slick had worked as a fashion model to put her husband through college; onstage her style was as distinctive as the soaring vocals that lifted the Airplane onto the charts. Striking, raven haired and given to scarves, sashes and see-through tops, Slick was the flip side of Janis's redeemed loser, an upper-class heroine who stepped out of her ball gown and into the streets.

BUT WE INTERRUPT THIS FRINGE AND GAUZE TABLÉAU to bring you a strange apparition. After an eight-year absence from performance, the King reappeared in a TV special in December of 1968. And when America tuned in that night, it looked like he'd never left, as Dave Marsh describes it in *Elvis*:

Elvis was slender, more slender than he had been even in the Fifties; he had the cheekbones of a god and the tan that went with them. Dressed in a tight black leather suit, his hair slicked back at the sides, with just a suggestion of a waterfall in front, he was not only the Elvis of everyone's dreams, he was actually a little bit better... Elvis Presley was a singularly handsome man for most of his years but on the comeback special he was radiant, a great American beauty, the idealized Everyman come to life.

He was gone after an hour. And out in the streets, rock style continued its Electric Kool-Aid trip.

In San Francisco, two years before the Summer of Love, fashion foraging had caught the fancy of a band on the make called the Charlatans. While some were still aping the British look, Charlatans founder George Hunter began building his band's image with forays to local thrift shops and boutiques like Clamgarnery. Hunter didn't even know how to play an instrument when he came up with what he calls the Concept. But he did know how to shop. The look?

"Edwardian cowboy," says Hunter. "The idea was to have an all-American group — this was around the time the Byrds and some of the other groups had started to materialize." The Charlatans' look mixed Wild West handlebar mustaches, high-collared shirts, Western boots, string ties, Edwardian bow ties. On a whim, they would dress for "Victorian boating picnics" or a Dodge City saloon crawl. Yankee groovy dandy.

"It was the great American rock & roll band grasping for what little culture we have," says Hunter.

But it was the California bands that paid more attention to their sounds than to their outfits that enjoyed the greatest success. "When we first started," says the Byrds' Roger McGuinn, "we wore the same clothes that we wore on the street — jeans and T-shirts. Then we got an advance [from a record company]. We were influenced by the Beatles, and we got five suits with velvet collars, and we started to wear them onstage and for picture sessions. Then we did a gig one night, and another band stole them. So we went back to jeans and T-shirts. We told the Beatles later, and they said they wished their suits had been stolen."

The Beatles' early stage suits had been considered a bit daft at home, according to David Bailey: "The Beatles looked like a joke with their silly little haircuts... those Beatles suits, it was thought a bit showbiz, ridiculous to change clothes to go onstage. Mick [Jagger] would go on in the same clothes he'd drive up in."

The Stones, who gave up their icky matching blue leather vests very early on, claimed sartorial solidarity with the ticket buyers. "We generate more excitement than the Beatles," Brian Jones told American reporters, "because we go on casually, dressed like the audience."

Certainly, in counter-culture America, political stance dictated style. The late-Sixties student-as-nigger conceit now called for rock heroes in blue jeans. The Grateful Dead, Bob Dylan, Steve Miller Band, Jefferson Airplane, Creedence Clearwater Revival...

"We were all into blue jeans and flannel shirts," says the Byrds' Chris Hillman. "There was no style left."

The individual touches we remember so well — Hendrix's headbands and floppy hats, Dylan's "Highway 61" era peaked cap — were quite ad-lib compared with today's deli-



Hunter, McGuinn, and the Byrds were Pigeon, Jerry Garcia, and Phil Lesh (from left).

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REELING IN THE YEARS

By LOUIE ASEOCHE

THERE was this guy in a B-rated film video who died in a daredevil race in the early sixties and was thrust into the eighties by this swanky angel to give him a chance to pile up additional points for himself in order to make it to *Uptown*, which is the slang for Heaven. Clad in a white T-shirt and black leather jacket, heavy denims and shod in boots, he's a babe lost in the woods as he marvels at the radical changes that took place from his time to the punk era two decades after his prime. The shiny, pomaded top gave way to the spiked, multi-colored tendrils sported by street denizens sauntering in their worn-out jeans, shredded shirts with metal tassels and rivet trimmings. The bars around town were swaying to the tunes belted out by Simple Minds, Billy Idol and the Eurythmics. Unable to comfort himself well in such *strange* atmosphere, he asked this cool cherub: "Whatever happened to ELVIS?" The latter replied with a sly grin on his face and pointing his thumb upwards said, "He's already in UPTOWN."

I would have flipped out too if I were in his jocks though I certainly won't mind trading my eighties to his sixties for a while when Chesterfield was clogging everybody's lungs, when Coke was only priced a few nickels and you could go around town in your top-down six-cylinder CHEVY, gas-guzzling down the road since the oil crisis would only arise a decade later.

That was the rolling sixties, and if there's anything that documented the hype, romanticism and psychedelia, it was the songs and the artists of that era. Those were the days when Oppenheimer's bomb was slowly taking shape, when the U.S. had its first Roman Catholic president, when John Lennon claimed that the Beatles were more popular than Jesus Christ, when the Vietnam war was at its nascent stage and Elvis' gyrating torso was being cut off screen. What about me?

My father was still doing the *parimamhikan* then, fetching water from the deep well under the stern glance of my Victorian *lola*, when Bill Haley and the Comets were rocking around the clock. The old man finally got her and as they were exchanging "I do's" on the altar, "It's Now or Never" by Elvis Presley was on its third week at the top of *Billboard's* Hot 100. Four months later, my mom was taking a rabid fancy on grapes and peanut butter when the Shirelles were singing "Will You Love Me Tomorrow?" A few months before that came the Cuban missile crisis of October and I learned later on that my *lola* was frantically imploring my parents to hurry back to the province thinking that Manila will be hardest hit and that only the devout folks in the rural areas will be spared from the impending holocaust.

On the day I was born, "Michael" by the Highwaymen was lorded it over the charts only to give way (a couple of weeks later) to Bobby Vee's "Take Good Care of My Baby." My dad said I used to giggle a lot whenever he cradled me in his arms and rocked me to that tune. I was barely three summers young, fixated on a pacifier when the Fab Four from Liverpool barged into the U.S. charts with "I Want to Hold Your Hand," triggering off a number of hits in succession that would turn the music world upside down. I wouldn't have known of the Beatles then were it not for that peanut butter-filled biscuit bearing the group's name and which I consigned the fate of my milk teeth on. Aside from that, I hazily recall having overheard my two uncles mentioning over dinner about how the Fab Four got *Imelda's* goat by blurring off-the-cuff remarks which she did not find too amusing.

So while all these events were taking place, I was merely a toddler, unable to recognize and appreciate fully the impact of these "sounds of our lives" to later generation. So young and ignorant perhaps that I often caught the ire of my two uncles who find their 45s scratched deeply by a lead pencil, and whose edges were cracked after I made frisks over of them in the sala. I only stopped messing around with the needle of our GRUNDIG Hi-Fi stereo when my irate uncle threatened to keep my pacifier beyond my reach. My mom also said that I can only go to sleep with a transistor radio blaring beside me, which perhaps can give a good explanation as to why I had this fond interest towards music.

Things are different now. My mom would implore me to tone down the stereo everytime I played it a few decibels higher, with those bass speakers thumping. Both of my uncles are in the States leaving me with the records which man-

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aged to escape my molesting fingers: a smattering of BEATLES, HERMAN'S HERMITS, THE MONKEES, THE ZOMBIES, GARY LEWIS & THE PLAYBOYS, THE LETTERMEN and DEL SHANNON. I can still remember both of them in their Vonnel turtle-neck polyester tops, flared pants and snake-skin shoes; those long hours they spent in front of the mirror parting their crown neatly at the sides with the aid of Tancho Tique; those foot-long sideburns and thick, wide belts with nickel-plated buckles.

On the threshold of music-consciousness and pre-adolescence, I then find myself leafing through the pages of early chapters of *Jingle*. I find greater affinity with the songs of Simon & Garfunkel, the Doors and the Rolling Stones. Of course the Beatles were always there, this time at the peak of their career, becoming more experimental with their songs, becoming more rowdy and agnostic. The flower people were sprouting in the late sixties and psychedelia was in. Folks were swaying to the peace-love-and-good vibrations of Janis Joplin, Jefferson Airplane and Sly and the Family Stone while snorting jutes. By that time, we already had our first man on the moon and the U.S. was being drawn closer into the Vietnam war. It was then also that I had this extreme liking for "Sounds of Silence" with its neatly-crafted words and airy vocals. Little did I know that this piece of poetry by Paul Simon would earn a niche in Literary Anthologies around the world.

Most of the masters of that era are already dead by now. The Pelvis passed out at his bathroom in Graceland last 1977. Three years later, John Lennon was assassinated near his Manhattan apartment. Before that, Jim Morrison died under mysterious circumstances in Paris in the summer of '71, while a year before him, the music world reeled under the successive demise of Jimi Hendrix and Janis Joplin, a three-week span separating the two. Eleven years later, on February 1981, the father of rock and roll, Bill Haley, died in Texas.

But the message and sound they spawned are carried out and animated by contemporary artists who gained inspiration and guidance from their work. Likewise, partners and groups broke up only to underscore the fecundity of talents in the music industry.

The magic of the sounds of the sixties is best illustrated by a plethora of revivals crooned by the artists in the eighties. Thus, we now hear Freddie Mercury with his remake of a Platters' hit "The Great Pretender," Hall and Oates' version of the Righteous Brothers' classic "You've Lost That Loving Feeling," Corey Hart's rendition of "Can't

Help Falling in Love with You" originally done by Elvis, and even our very own Gabriel made a fine improvisation of the Drifters' "Save the Last Dance for Me."

Of course, Ramon Jacinto is at the forefront of this latest revival craze, instilling that back-to-the-basics-rocking-revival consciousness of the sixties with his bistros and live bands. No sooner than expected, our parents and older relatives were once again reliving their places in the sun with dances and tunes they're most comfortable with. Some of us may find this retro thing boring and hogwash, but a bridge has been spanned somewhere out there. Our parents, who usually thought our kind of music now is fit for the dogs, will themselves take the initiative in turning the dials to RJFM and we have a time warp of some sort. Pay closer attention though and you find yourselves raising little objection. The songs were jumpy, basic four-piece and melodious, and the lyrics of that era do tug a few heartstrings. It sort of reminds you where you belong and motivates our folks to tell those stories when we were too dependent then; when we had the measles and they can hardly sleep; when we nearly lost a finger when a door was accidentally slammed; and when our parents were summoned by our teachers advising them to wean their child from that pacifier because his front teeth would be jutting out.

Some of the artists who breathed life to those songs may have crossed the Great Frontier, but their music serves as that indelible testimony enriching the "sounds of our lives." You remember them vaguely when a few bars of your latest favorite are played on the air: "I heard this before." Maybe, this is what Nerissa termed as *deja vu*, but I guess, while we were much too young to appreciate those songs then, the notes have been embedded in our subconscious, that when we grew up and became more aware, these songs would not be too hard to appreciate and recognize.

When I watched *Apocalypse Now*, I heard the songs of Jim Morrison and the Doors. And I remember what Morrison wrote before he died:

*"I see myself as a huge fiery comet,
a shooting star.*

*They'll never see anything like it ever again
and they won't be able to forget me — ever."*

Who was that writer who said, "Memories are given, so we may have roses in December?"

To Elvis, John, Jimi, Jim, Janis and the rest of those who made things what they are today, we say thank you very much for those clusters and clusters of roses you've sent us. **O**

HITBACK

(Best of 60's)



(We're Gonna) ROCK AROUND THE CLOCK

M.C. Freedman, J. De Knights

BILL HALEY & THE COMETS/Decca

Fm C7(aug)
One, two, three o'clock, four
C7
o'clock rock,

C7 Fm
Five, six, seven o'clock, eight
o'clock rock,

C7
Nine, ten, eleven o'clock, twelve
o'clock rock,
Gm7 Bb7

We're gonna rock around the
C7 (Bb4) F(4)
clock tonight!

F (C#dim) F F
Put your glad rags on and join
C#dim) F
me, hon

F7
We'll have some fun when the clock
strikes one.

Chorus:

Bb7(or Bb9)
We're gonna rock around the
clock tonight.

F (Bb) F
We're gonna rock, rock, rock,
(Bb) F
'til broad daylight,

G7
We're gonna rock, gonna rock
Gm7 C7(aug)(G7) F
around the clock tonight!

F (C#dim) F two and
F (C#dim) F
three and four

F7
If the band slows down, we'll yell
for more.
(Repeat Chorus)

F (C#dim) F F
When the chimes ring five and six
(C#dim) F
(and seven

F7
We'll be rockin' up in seventh
heav'n.
(Repeat Chorus)

F (C#dim) F F (C#dim)
When it's eight, nine, ten, eleven,
F
too

F7
I'll be goin' strong and so will you.
(Repeat Chorus)

F (C#dim) F
When the clock strikes twelve,
F (C#dim)
we'll cool off

F
Then, start a-rockin' 'round the
F7
clock again.
(Repeat Chorus)

Code: F—C7(aug), F
HOUSE OF THE
RISING SUN

Trad., arr. by A. Price
THE ANIMALS/Parlophone

(Intro)
Am-C-D-F.
Am-E-Am-E.

Am C
(Well) There is a house in

D F
New Orleans
Am C E
They call the Rising Sun,
Am C D
And it's been the ruin of many
F
a poor boy
Am E (Intro)
And God, I know I'm one.

Am C D F7
My mother was a tailor
Am C E
She sewed my new blue jeans,
Am C D F
My father was a gambler man
Am E (Intro)
Down in New Orleans.

Am C D
Now the only thing a gambler
F7
needs
Am C E
Is a suitcase and a trunk,
Am C D F
And the only time he'll be satisfied
Am E (Intro)
Is when he's all a-drunk.
Ad lib: (1st stanza other 1)

Am C D-F7
Oh, mother, tell your children
Am C E
Not to do what I had done,
Am C D F
Spend your lives in sin and misery
Am E (Intro)
in the house of the Rising Sun.

Am C
Hah, I've got one foot on the
D F
platform
Am C E
The other foot on the train,
Am C D F7
I'm goin' back to New Orleans
Am E (Intro)
To wear that ball and chain.
(Repeat 1st stanza except last word)
(Code)
... ONE.

Code:
Am-C-D-F7-Am-E.
Am-Dm-Am-Dm: (2x)
Am-Dm-Am7(B)



THIS IS MY LIFE

(La Vita)

N. Newell, B. Canfora, A. Amurri
SHIRLEY BASSEY/UA

Intro:

D7-Gm-Eb-Gm-Eb-Gm-

Gm Funny how a lonely day
Bb Can make a person say
Eb D7 What good is my life?
Gm Funny how a breaking heart
Eb7 Can make me start to say
Cm7 F What good is my life?

Bbm7 Funny how I often seem
Dm To think I'd find another dream
Fm G7 In my life,
Bbm7 Till I look around and see
Cm This great, big world a part of me
Cm7 D7 And my life.

Chorus:

G This is my life
Dm Today, tomorrow, love will
Em come and find me,
C So that's the way that I was
C born to be
Am D7 This is me, this is me.
G This is my life
And I don't give a damn for
Em lost emotions;
I've such a lot of love I've
C got to give
Am D7 Let me live, let me live.

Gm Sometime when I feel afraid
Bb I think of what a mess I've made
Eb D7 Of my life,
Gm Crying over my mistakes
Bbm7 Forgetting all the breaks
Cm7 F7 I've had in my life.
Bbm7 I was good enough to be

Dm A part of this great world is me
Fm G7 In my life,

Bbm7 Yes, I guess I'll have to score
And come to think I'm grateful
for
Cm7 D7-Eb In my life.
(Repeat Chorus 2x using the ff. chords:
Ab-Fm-Db-Bbm-Eb7-Ab-Fm-; (2x)
Eb7-Ab-Fm-Eb7-Ab-)

JUST YOU

S. Bono

SONNY & CHER /Atco

Intro: C-

C Dm With his big, brown eyes he came
G my way
C I didn't know then what he had to
Bb say,
Dm I could tell that he felt bad
G C By the way he looked that he was
sad, oh yeah.

C Sometimes you hurt me, baby
Dm I don't know why.
G I'll always love you, baby
C Till the day I die,
C7 But when you look at fellas
F Fm Baby, I get jealous
C I only live my life for you
G Anything you say...

Chorus:

C I'll do for you
Dm7 I'll die for you,
C I'll even climb the mountains
Dm7 High for you,
C Just you.
C Dm Thought right then he'd break
G my heart
C I could feel the teardrops start,
Dm Why didn't he know I loved him
so?
C I could never let him go, oh no.



C I'll never hurt you, baby
Dm Tell you why,
G I'm gonna love you
C Till the day I die,
C7 When I look at fellas
F Fm Baby, don't get jealous,
C I only live my life for you
G Anything you say...
(Repeat Chorus)

Code: (Fade)

Dm7 C I love you, just you
Dm7 C Nobody else, just you,
Dm7 C I love you, only you...

RELEASE ME

ENGELBERT HUMPERDINCK/London

Please release me, let me go.
For I don't love you anymore,
To waste our lives would be a sin
Release me and let me love again,

I have found a new love, dear
And I will always want her near,
Her lips are warm while yours are
cold
Release me, my darling, let me go.

(Please release me, let me go)
For I don't love you anymore,
(To waste our lives would be a sin)
So release me and let me love again,

Please release me, can't you see
You'd be a fool to cling to me,
To live our lives would bring us
pain
So release me and let me love again
(Let me go, let me go).

SUMMERTIME

G. & I. Gershwin, Heyward
THE ZOMBIES/London

Intro:
Bb pause, Ab pause
Am—Gm—E— (2x)

(OP1 chord pattern 2x)
It's summertime and the livin'
is easy
The fish are jumpin' and the cotton
is high,
(OP1 chord pattern 2x)
Your daddy's rich
and your mama's good lookin'
Won't you hush, pretty baby?
Don't you cry,
(OP1 chord pattern 2x)
One of these mornin's
you're gonna wake up singin'

Then you're gonna spread your
wings and take to the sky,
(OP1 chord pattern 2x)
But till that mornin'
ain't nothin', nothin' gonna
harm you
With your mommy and daddy there
standin' by,
Ad lib:
Am—Gm—
Am—C—Am—F#—
(OP1 chord pattern)
(Repeat 1st stanza except last word)
(OP1 chord pattern 2x) Am(9)
... cry.

Optional Playing Instruction:

• Play this chord pattern in place of the
Intro's 2nd line:
Am—Am/G—E—Bm/G—D/E—

Preferred Am



Am/G/E



LIGHT MY FIRE

Doors
THE DOORS/Elektra

Intro: G—D—F—Bb—Eb—Ab—A—

Am7 F#m7
You know that it would be untrue
Am7 F#m7
You know that I would be a liar,
Am7 F#m7
if I was to say to you
Am7 F#m7
Girl, we couldn't get much higher.

Refrain 1:

G A D-Dsus, D
Come on, baby, light my fire
G A D-B7
Come on, baby, light my fire,
G D E7—
Try to set the night on fire.

(1st stanza chords)

The time to hesitate is through
No time to wallow in the mire,
Try now, we can only lose
And our love become a funeral pyre,
(Repeat Refrain 1 except last word)

E
... fire, yeah.
Ad lib: (Chord pattern Am7-Bm7-)
(Repeat Intro & 2nd stanza)
(Repeat Refrain 1 except last word)
E
... fire, yeah.
(Repeat 1st stanza)

Refrain 2:

G A D-Dsus, D
Come on, baby, light my fire (2x)
F C D-Dsus, D
Try to set the night on fire, (2x)
F C D hold
Try to set the night on fire.

Code: (Intro chords)



SEALED WITH A KISS

B. Hyland
BRIAN HYLAND/ABC

Intro:

Em—Am-D hold Em-D, Em pause

Though we gotta say goodbye
Am Em
for the summer
Am D7 G
Darling, I promise you this,
E7 Am D B7
I'll send you all my love ev'ryday
Em Am
in a letter
B7 Em pause
Sealed with a kiss.

Yes, it's gonna be a cold,
A-Am
lonely summer
Em
Am D7 G
But I'll fill the emptiness,
E7 Am D
I'll send you all my dreams
B7 Em Am
ev'ryday in a letter
E7 Em
Sealed with a kiss.

Refrain:

A Em
I'll see you in the sunlight
A Em
I'll hear your voice ev'rywhere,
A Em
I'll run to tenderly hold you
F# B7 break
But, darling, you won't be there.

A-Am
I don't wanna say goodbye
Em
for the summer
Am D7 G
Knowing the love we'll miss,
E7 Am D
Oh, let us make a pledge to meet
Em Am
in September
D Em-D-Em pause
And seal it with a kiss.
Ad lib: (1st stanza chord)

Fm Bb-Bbm
Yes, it's gonna be a cold,
Fm
lonely summer
Bbm E7 Ab
But I'll fill the emptiness,
F7 Bbm-Eb
I'll send you all my love
C7 Fm Bbm
ev'ryday in a letter
Eb Fm-Bbm
Sealed with a kiss.

Coda:
Eb Fm-Bbm
Sealed with a kiss
Eb F
Sealed with a kiss



GROOVIN'

Cavaliere, Brigati
YOUNG RASCALS/Atlantic

Intro: Eb—Fm7—(2x)

Eb Fm7
Groovin' on a Sunday
Eb Fm7
afternoon
Eb Fm7
Really couldn't get away too
Eb Fm7
soon,
Gm7 Fm7
I can't imagine anything that's
better
Gm7 Fm7
The world is ours whenever we're
together,
Gm7
There ain't a place I'd like to
be instead of...
Eb Fm7
Groovin' down on a crowded
Eb Fm7
avenue
Eb Fm7 Eb-Fm7
Doin' anything we'd like to do,
Gm7
There's always lots of things
Fm7
that we could see
Gm7 Fm7
We could be anyone we'd like to

be,
Gm7 Fm7
And all those happy people, we
Abm7 Bb9
could meet just...

Eb Fm7
Groovin' on a Sunday
Eb Fm7
afternoon,
Eb Fm7
Really couldn't get away too
Eb Fm7
soon, no, no, no, no,
Ad lib: Eb—Fm7—(3x) Gm7—
Gm7 Fm7
We'll keep on spendin' sunny days
this way
Gm7
We're gonna talk and laugh our
time away,
Gm7 Fm7
I feel it comin' closer day by day
Ab Gm
Life would be ecstasy, you and
me, endlessly,
Eb Fm7
Groovin' on a Sunday afternoon
Eb Fm7
Really, couldn't get away too
Eb Fm7
soon, no, no, no, no,
Coda:
Eb Fm7
Groovin', ah-ha-ha-ha.
(Repeat to fade)

RAINDROPS KEEP FALLING ON MY HEAD
 S. Bacharach, H. David
 B.J. THOMAS/Springboard

 Intro: F-C/E-Bb-D-C/E-

F
 Raindrops keep fallin' on my
 FM7 (or FM9)
 head
 F7 (or F9)
 And just like the guy whose feet
 Bbm7 Am7
 are too big for his head,
 D7 Am7
 Nothin' seems to fit
 D7 Gm7
 Those raindrops keep fallin' on my
 C7sus
 head, they keep fallin'.

C7sus C7 F
 So I just did me some talkin'
 FM7 (or FM9)
 to the sun
 F7 (or F9)
 And I said I didn't like the
 Bbm7 Am7
 way he got things done,
 D7 Am7
 Sleepin' on the job
 D7 Gm7
 Those raindrops keep fallin' on my
 C7sus
 head, they keep fallin'.

Refrain:
 C7sus C7 F C
 But there's one thing I know
 (D7) Bb C
 The blues they send to meet me
 C7 Am7
 won't defeat me
 D7
 It won't be long 'til happiness
 Gm7
 steps up to greet
 (C/C, Bb/C, C hold /C/C,
 me. Bb/C, C hold

F
 A raindrops keep fallin' on my
 FM7 (or FM9)
 head
 F7 (or F9)
 But that doesn't mean my eyes
 Bbm7 Am7
 will soon be turnin' red,
 D7 Am7
 Cryin's not for me
 D7 Gm7
 'Cause I'm never gonna stop
 C7sus
 the rain by complainin',
 C7 F-FM7
 Because I'm free
 Gm7 C7sus (A6 lib)
 Nothin's worryin' me.
 Ad lib: F-C-(C, B7) Bb-C-Am7-
 Am7 D7
 It won't be long 'til happiness

Gm7
 steps up to greet
 (C/C, Bb/C, C hold /C/C,
 me. Bb/C, C hold
 (Repeat last stanza except last line)
 Gm7 C7sus pause
 Nothin's worryin' me,
 Coda:
 (Chord pattern FM7-Ebm7-to fade)



THOSE WERE THE DAYS
 Raskin
 MARY HOPKIN/Apple

 Intro:
 F#m-(F#) Bm-C#7-F#m-

F#m
 Once upon a time there was a
 tavern
 F#
 Where we used to raise a glass
 Bm7 Bm6
 or two,
 Bm7 Bm6
 Remember how we laughed away
 F#m, F#m7
 the hours
 G#7
 Think of all the great things we
 C#7-2, C#7-pause
 would do.

Chorus 1:
 F#m
 Those were the days, my friend
 Bm
 We thought they'd never end
 B7
 We'd sing and dance forever and
 A
 a day,
 Bm
 We'd live the life we choose
 F#m
 We'd fight and never lose
 C#7
 [For we were young]
 [Those were the days]
 F#m-C#7-7-
 [And sure to have our way.]
 [Oh yes those were the days.]

Chorus 2:
 F#m
 Lay lay la la da da,
 (F#) Bm
 Lay lay la la da da,

C#7 F#m-
 Lay la la la la da da da da,
 F#m
 Then the busy years went rushing
 by us
 F#
 We lost our starry notions on the
 Bm7 Bm6
 way,
 Bm7 Bm6
 If by chance I'd see you at the
 F#m F#m7
 tavern
 C#7
 We'd smile at each other
 C#7-2, C#7-pause
 we'd say...
 (Repeat Chorus 1)
 (Repeat Chorus 2)

F#m
 It was the night I stood before
 the tavern
 F#
 Nothing seemed the way it used to
 Bm7-Bm6
 be,
 Bm7
 In the glass I saw a strange
 F#m
 reflection
 G#7
 Was that lonely woman really
 C#7-2, C#7-pause
 me?
 (Repeat Chorus 1)

Chorus 3:
 F#m
 Lay la la la...
 Bm
 Lay la la la...
 E7-A
 Lay la la la...
 Bm
 Lay la la la...
 F#m
 Lay la la la...
 C#7-F#m-Gm-
 Lay la la la...

Gm7 Bm6
 Through the door there came
 Gm
 familiar laughter
 G
 I saw your face and heard you
 Cm
 call my name,
 Gm
 Oh, my friend, we're older but no
 wiser
 A
 For in our hearts the dreams
 D7-2, D7-pause
 are still the same.
 (Repeat Chorus 1 moving chords
 one fret (Gm) higher)
 (Repeat Chorus 3, except last word,
 moving chords one fret (Gm)
 higher)
 Code: Gm-Bb-C-Bb-G-G



I HEARD IT THROUGH THE GRAPEVINE

N. Whitfield, B. Strong
MARVIN GAYE/Motown

Intro:

Dm7—
Dm7—

Ooh, I bet you're word'in'
how I knew

'Bout your plans to make me blue,

With some other guy you knew
before

Between the two of us guys

You know, I love you more,

It took me by surprise, I can say

When I found out yesterday,
Don't you know that...

Chorus: (D7+9) (G7) (D7+9)(G7)

I heard it through the grapevine

Not much longer would you be
mine,

Oh, I heard it through the
grapevine

[Oh] I'm just about to lose my
[And] mind,

Honey, honey, [well!]
[yeah!]

(Heard it through the grapevine)
(Not much longer would you be
mine, baby, ooh).

I know a man would end my
life, you see

'Cause you mean that much to me,

You could have told me yourself

That you love someone else,
Instead...

(Repeat Chorus)

Interlude: Dm7—

People say maybe far from what
you see

Sun and night of what you hear,

But I can't help but be confused

If it's true please tell me dear,

Do you plan to let me go

For the other guy you love more?

Don't you know...
(Repeat Chorus)

Coda: (Fade)

Dm7
Honey, honey, I know
That you're lettin' me go,
Said I heard it through the
grapevine...
Ooh hoo, I heard it through
the grapevine...

(Counterpoint:)

(Heard it through the grapevine)
(Not much longer would you
be mine, yeah, yeah, yeah).

(Repeat)

GIRL ON A SWING

R. Miranda

THE HAPPENINGS/B.T. Puppy

Intro: Am-Dm7-G-Gsus4—

I stand out of sight
And watch as the light from
sun

Shines through her hair.

From yonder she came

I don't know her name

Still I love that girl on a swing.

Chorus:

Girl on a swing, swing high

Girl on a swing, swing low

Take all the hate from the world

that we're in,

Girl on a swing, swing high

Girl on a swing, swing low

And you can cast all your troubles
to the wind.

Refrain:

She comes with the light

Then goes with the night,

My heart just yearns

But then comes the dawn,

And she returns.

Ad lib:

Ab-Eb-Fm-Cm-

Bbm-Eb-Ab-Ab7.

(Repeat Chorus moving chords one fret

(Bbm) higher) Ab7.

(Repeat Chorus moving chords one fret

(Bbm) higher while fading)



DON'T YOU CARE

G. Belsbier, J. Holvay
BUCKINGHAM/CBS

Intro:

EM7—F#m7—GM7 hold
EM7—F#m7(sus)—EM7—

DM7 EM7
If you don't love me
DM7 EM7
Why don't you tell me?
DM7 EM7
Instead of runnin' around
DM7 EM7
With all the other guys in town,
Eaus A Am
Can't you see you're hurtin' me?
EM7 F#m7(sus)
Don't you care (don't you care),
EM7
don't you (care) care?

DM7 EM7
If you don't want me
DM7 EM7
Why don't you tell me?
DM7 EM7
Instead of tellin' lies
DM7 EM7
And makin' me cry,
Eaus-A Am
Can't you see you're hurtin' me?

EM7 F#m7(sus)
Don't you care (don't you care),
EM7
don't you (care) care?

Refrain:

F#m A/E C#7
Whatever happened to all the
good times we used to have?
F#m B7
The times we cried and laughed
I wanna know, I wanna know,
E Eaus
Will you ever love me again?
D A Eaus
Or will I find out that this is the
DM end?
A-D/A-A—
Don't you care?
E—F#m7—E F#m7
Hmm, ma-ma-ma-ma
EM7—F#m7—EM7—
baby!

DM7 EM7
You said that you'd believe me
DM7 EM7
Then why'd you ever leave me?
DM7 EM7
I'm standin' here all alone
DM7 EM7
Without a girl of my own,

Eaus-A Am
Can't you see you're hurtin' me?

Code:

EM7 F#m7(sus)
Don't you care (don't you care),

EM7
don't you (care) care?
(Repeat to fade)

BUS STOP

G. Gouldman
THE HOLLIES/Parlophone

Intro: Am—G(B)/B—G/B— (2x)

Am
Bus stop, wet day, she's there,
I say
"Please share my umbrella",
Bus stop, bus goes, she stays, love
grows

(G.)
Under my umbrella,
C G Am
All that summer we enjoyed it
Dm7 EM7
Wind and rain and shine,
Am
That umbrella, we employed it
By August she was mine.

Chorus:

C B7
Ev'ry mornin' I would see her
Em EM7 C
Waiting at the stop,
Am7
Sometimes she'd shop

B7
And she would show me what
she bought,
C B7
All the people started

Em EM7 C
As if we were both quite insane,
Someday my name and hers
B7 Em
Are going to be the same.

Am
That's the way the whole thing
started
Silly but it's true,
A-thinkin' of a sweet romance
(G.)
Beginning in a cue,
C G Am
Came the sun, the ice was melting
Dm7 EM7
No more sheltering now,
Am
Nice to think that that umbrella
Led me to a vow,
Ad lib:
Am—
Am—A—
(Repeat Chorus & 1st stanza)

Code: (Fade)
Am— (2x)



UNDUN

Bachman
THE GUESS WHO/RCA

intro:
A7sus, A7 break; (2x)
A7sus, A7-break

She's come undun
Dm G7

She didn't know what she was
Em7
headed for,

A7
And when I found what she was
Em7
headed for

Gm7 F Bb7 (or Bb5),
[Mama] It was too late, A7 (or A3) pause

II
Dm G7
She's come undun

F Em7
She found a mountain that was far
too high,

A7
And when she found out she
Em7
couldn't fly

Gm7 F
[Mama] It was too late.

Chorus:
A7sus A7
It's too late

A7sus A7
She's gone too far,
A7sus A7-break
She's lost the sun.

III
Dm G7
She's come undun

F Em7
She wanted truth but all she got
was lies,
A7 Em7
Came the time to realize
Gm7 F Bb7 (or Bb5), A7
And it was too late. (or A3) pause
(Repeat I & Chorus)
Dm-Bb/D-G7/D-
She's come undun. Bb/D-

Bridge:
Dm Bb/D
Too many mountains
G7/D Bb/D
But not enough stairs to climb,
Dm Bb/D
Too many churches
G7/D Bb/D
But not enough truth,
Dm Bb/D
Too many people
G7/D Bb/D
But not enough eyes to see,
Dm Bb/D
Too many lives to lead
G7/D Bb/D
But not enough time.
(Repeat Chorus)

(Ad lib)
She's come undun;
Ad lib:
(1st & 2nd stanza chords)
Da ra ra...
(Repeat Chorus)
(Repeat I & II)
(Repeat Chorus)

Code:
Dm-G7-
She's come undun
F Em7-Eb7-break Dm
Dot do re ro rot...

MY WAY

F. Anka
VARIOUS ARTISTS

A7 D F#m
And now the end is near
Cdim B7
And so I face the final curtain,
Em Em7
My friend, I'll say it clear
A7
I'll state my case of which I'm
D
certain.

D7
I've lived a life that's full
G Gm
I travelled each and ev'ry highway,
D A7
And more, much more than this,
G(5) D
I did it my way.

A7 D7 F#m
Regrets, I've had a few
Cdim B7
But then again, too few to mention,
Em Em7
I did what I had to do
A7 D
And saw it through without
exemption.

D7
I planned each chartered course
G Gm
Each careful step along the by-way,
D A7
And more, much more than this
G(5) D
I did it my way.

Refrain:
A7 D
Yes, there were times
D7
I'm sure you know
G
When I bit off more than I
could chew,
Em7
But threw it all when there
was doubt
A7 F#m Bm
I ate it up and spit it out,
Em7 A7
I faced it all and I stood tall
G(4) D
And did it my way.

A7 D F#m
I've loved, I've laughed and cried
Cdim
I've had my fill, my share of
B7
losing,
Em Em7
And now as tears subside
A7 D
I find it all so amusing.
D7
To think I did all that
G Gm
And may I say, not in a shy way,

D A7
Oh no, oh no, not me
G(6) D
I did it my way.

Refrain: D D7
What is a man, what has he got?
G
If not himself, then he has not,
Em7 A7
To say the things he truly feels
And not the words of one who
Bm
kneels.
Em7
The record shows, I took the
A7
blows

G(6) D
And did it my way.

Ad lib:

A7-D-D7-G-Gm-

D7sus-D-A6-A pause

A7 D
I did it my way

I'LL BE THERE

Gordy, West, Hutch, David
JACKSON 3/Motown

Intro:

F-Eb-Bb-

F-C7sus pause

F C/E
You and I must make a pact
Dm Am7
We must bring salvation back,
Bb-Gm7 C7sus
Where there is love

F
I'll be there (I'll be there).

F C/E
I'll reach out my hand to you
Dm Dm7 Am7
I'll have faith in all you do,
Bb-Gm7 C7sus
Just call my name

F
And I'll be there (I'll be there),
and oh...

Chorus:

Ab Eb
I'll be there to comfort you
Bb
Build my world of dreams around
you

F
I'm so glad that I found you.

Ab Eb
I'll be there with a love that's
strong

Bb
I'll be your strength

F
I'll keep holdin' on
Fais pause
(Holdin' on, holdin' on),
Fais (pause)
Yes, I will, yes, I will.

F C/E
Let me fill your heart with joy
and laughter
Dm Dm7 Am7
Togetherness, well, it's all I'm

Bb after
Gm7 C7sus
Whenever you need me
F
I'll be there (I'll be there).

F C/E
I'll be there to protect you
(yeah, baby)
Dm Dm7 Am7
With an unselfish love that respects
you,
Bb-Gm7 C7sus
Just call my name
F
And I'll be there (I'll be there),
and oh...
(Repeat Chorus)

F C/E
If you should ever find someone
new
Dm Gm7 Am7
I know he better be good to you,
Bb-Gm7 C7sus
Cuz if he doesn't
F
I'll be there (I'll be there),
Don't you know, baby, yeah
yeah...

Code:

F C/E
I'll be there
Dm-Dm7 Am7
I'll be there,
Bb-Gm7 C7sus
Just call my name

F
And I'll be there,
Just look over your shoulders,
honey, ooh!
(Repeat to fade)

COLOUR MY WORLD

J. Pankow
CHICAGO/CBS

Intro:
FM7-Am-Bb-EbM7(or EbM9)
AbM7-GbM7-D7(or G9)-D7-
Gm7-Eb7(or Eb9)-C7-
FM7-Bb, C7,

FM7 Am
As time goes on I realize
Bb EbM7(or EbM9)
Just what you mean to me,
AbM7 GbM7
And now, now that you're near
D7(or D9)-D7
Promise your love that
Gm7
I've waited to share,
Eb7(or Eb9)
And dreams of our moments
C7
together

C7 FM7
Colour my world with hopes
Bb C7 (Ad lib)
of loving you.
Ad lib: (De Intro) FM7



JOHNNY B. GOODE
 C. Berry
 CHUCK BERRY/Everest
 Intro:
 Bb pause
 Eb-Bb7-F-Eb7-Bb7-

Bb7
 Deep down in Louisiana close to,
 New Orleans
 Way back in the woods among
 the evergreens,
 Eb7
 Lay still the log cabin made o' earth
 and wood
 Bb7
 Where lived a country boy named
 Johnny B. Goode,
 F
 Who never ever learned to read or
 write so well
 Bb7
 But he could play a guitar just like
 a-ri-ning-a bell,

Chorus:
 Bb7
 Go, Go!
 Go Johnny, go, go!
 Eb7
 Go Johnny, go, go!
 Bb7
 Go Johnny, go, go!
 F
 Go Johnny, go, go!
 Bb7
 Johnny B. Goode,

Bb7
 He used to carry his guitar in a
 gunny sack
 Go simply 'neath the tree by the
 railroad track,
 Eb7
 Called engine number three, sittin'
 in the shade
 Bb7
 Strummin' with the rhythm that
 the drivers made,
 F
 The people passin' by, they would
 stop and say
 Bb7
 "Oh my, but that little country boy
 could play."

(Repeat Chorus)
 Ad lib:
 Bb7 pause, Eb7 pause, Bb7, Bb7,
 Eb7-Bb7-
 F-Bb7-
 (Repeat)

Bb7
 His mother told him, "Someday
 you will be a man
 And you will be the leader of a
 big ol' band,
 Eb7
 Many people comin' from miles
 around

Chuck Berry

Bb7
 Will hear you play your music
 when the sun go down,
 F
 Maybe someday your name will be
 in lights

Bb7
 Sayin' Johnny B. Goode tonight."
 (Repeat Chorus)

SWEET LITTLE SIXTEEN
 C. Berry
 CHUCK BERRY/Everest

 Intro: A-break

Chorus:
 [They're really
 ('Cause they'll be) rockin'
 A7
 [in Boston
 [on Bandstand]
 D
 [Pittsburgh,]
 [Philadelphia,] P.A.]

A7
 Deep in the heart of Texas
 D
 And 'round the Frisco-Bay,
 G
 All over St. Louis,
 D
 Way down in New Orleans,
 A7
 All the cats wanna dance with
 D
 Sweet little sixteen.

A7
 Sweet little sixteen
 D
 She just got to have
 A7
 About a half a million famed
 D
 autographs,
 G
 Her wallet's filled with pictures
 D
 She gets 'em one by one,
 A7
 Becomes so excited
 D
 Watch her, look at her run.

G7
 Oh, mommy, mommy,
 D
 Please, may I go?
 A7
 It's such a sight to see
 D
 Somebody steal the show,
 G7
 Oh, daddy, daddy
 D
 I beg of you,
 A7
 A whisper to mommy
 D
 It's all right with you.
 (Repeat Chorus)
 A7
 Sweet little sixteen
 D
 She's got the grown up blues,
 A7
 Tight dresses and lipstick
 D
 Sportin' high-heeled shoes,
 G
 Oh but tomorrow morning
 D
 She'll have to change her trend,
 A7
 And be sweet sixteen
 D
 And back in class again.
 (Repeat Chorus)
 (Repeat Chorus) D(B)
 (Repeat Chorus) D(B)



SCHOOL DAYS
 (Ring! Ring! Goes The Bell)
 C. Berry
 CHUCK BERRY/Everest

 Intro: D—, D—

Up in the mornin' and out to
 G school
 The teacher is teachin' the Golden
 Rule,
 American Hist'ry and Practical
 C7 Math
 You study too hard and hopin' to
 G pass,
 Workin' your fingers right down
 D7 to the bone
 C An' the guy behind you won't
 leave you alone,
 G break

(D7) G
 Ring! ring! goes the bell
 The cook in the lunchroom's ready
 to sell,
 C7
 You're lucky if you can find a seat
 You're fortunate if you have time
 G to eat,
 Back in the classroom, open your
 D7 A books
 Gee, but the teacher don't know
 G—break
 how mean she looks.

(D7) G
 Soon as three o'clock rolls aroun'
 You finally lay your burden down,
 Close up your books, get outa your
 C7 seat
 G
 Down the hall an' into the street,
 Up to the corner an' 'round the
 D7 bend
 G—break
 Right to the jukebox, you go in.

(D7) G
 Drop the coin right into the slot
 You gotta hear somethin' that's
 really hot,
 With the one you love, you're
 C7 makin' romance
 All day long you've been wantin'
 G to dance,
 D7
 Feelin' the music from head to toe

'Round an' 'round an' 'round an'
 G
 'round,
 An' 'round an' 'round an' 'round
 (break) (D7)
 an' 'round you got
 Ad lib:
 (1st stanza chord pattern 2x)
 Go! Go!

(D7) G
 Hail! hail! Rock 'n' Roll
 Deliver me from the days of old,
 C7
 A-long live, Rock 'n' Roll
 The beat of the drums, loud an'
 G bold,
 D7
 Rock! Rock! Rock 'n' Roll
 C break
 The feelin' is there, body an'
 G (or G8)
 soul!

MABELLENE
 C. Berry
 CHUCK BERRY/Everest

 Intro: A—
 Chorus:

A
 (Oh) Mablelene, why can't you be
 true?
 D7
 Oh, Mablelene, why can't you be
 A true?
 E7
 You've started back down the
 things you used to do.

A
 As I was motivatin' over the hill
 I saw Mablelene in a Coup de Ville,
 A Cadillac a-rollin' on the open road
 Nothin' will outrun my VB Ford,
 Cadillac doin' 'bout ninety five
 She's bumper to bumper, rollin'
 side by side.
 (Repeat Chorus)
 Ad lib: (Chorus chords 2x)
 (Repeat Chorus)

A
 The Cadillac pulled up a hundred
 and four
 The Ford got hot and wouldn't do
 no more,
 It then got cloudy and started to
 rain
 The rainwater flowin' all under my
 hood
 But I knew that I was doin' my
 motor good,
 (Repeat Chorus)
 A
 The motor cooled down, the heat
 went down
 That's when I heard that highway

sound,
 Cadillac a-sittin' like a ton o' lead
 A hundred and ten, half a mile
 ahead,
 The Cadillac lookin' like it's sittin'
 still
 And I caught Mablelene at the top
 of the hill.
 (Repeat Chorus) pause A7 (or A9)

MEMPHIS, TENNESSEE
 C. Berry
 CHUCK BERRY/Everest

 Intro: D—

A7
 Long distance, information,
 Give me Memphis, Tennessee,
 Help me find the party
 Tryin' to get in touch with me,
 D
 She could not leave her number
 But I know who place the call,
 A7
 My uncle took the message
 D
 And he wrote it on the wall.

A7
 Ah, help me, information
 Get in touch with my Marie,
 She's the only one who'd phone
 me here
 From Memphis, Tennessee,
 D
 Her home is on the southside
 High up on a ridge,
 A7
 Just a half a mile from the
 D
 Mississippi Bridge.

Ad lib:
 A7—
 D7—A7—D7—
 A7
 Ah, help me, information
 More than that I cannot add,
 Only that I miss her
 And all the fun we had,
 D
 But we were pulled apart
 Because her Mom did not agree,
 A7
 And tore apart our happy home in
 D
 Memphis, Tennessee.

A7
 Last time I saw Marie
 She was waving me goodbye,
 With hurry home drops on her
 cheek
 That trickled from her eye,
 D
 Marie is only six years old,
 Information, please
 A7
 Try to put me through to her in
 D— (Fade)
 Memphis, Tennessee.

CARPENTERS

(They Long To Be)

CLOSE TO YOU

H. David, B. Bacharach
THE CARPENTERS/A&M

Intro:

C9-C-C9-C-
C9-C-C9 pause

C9 Bsus-B
Why do birds suddenly appear

Bm7 Em7-E-m-
Every time you are near?

CM7 C9 C C9
Just like me, they long to be
GM7 pause
close to you.

C9
Why do stars fall down from
Bsus-B
the sky

Bm7 Em7-E-m-
Every time you walk by?

CM7 C9 C C9
Just like me, they long to be
GM7 G7
close to you.

Refrain:

C
On the day that you were born

The angels got together

Bm7
And decided to create a dream

Esus E
come true,

C9 C
So they sprinkled moon dust in

your hair
CM7 C(er C6)
Of gold and starlight in your
D pause
eyes of blue.

C9 Bsus-B
That is why all the girls in town
(girls in town)
Bm7 Em7-E-m-

Follow you (follow you) all around
(all around)

CM7 C9 C C9
Just like me, they long to be
GM7 G pause
close to you.

Ad lib:
C9-B-Csus-C-Cm7-Fm-
C9-M7-C9-C9-C9-C9-M7-G9-
(Repeat Refrain, moving chords one
fret (D6) higher, except last word)
D9-sus-D9 pause
... blue.

C9 Csus-C
That is why all the girls in town
(girls in town)
Cm7

Follow you (follow you) all
around
Fm7-Fm

C9-M7 C9 C9 C9 pause
Just like me, they long to be
G9-M7 G9 pause
close to you

C9-M7 C9
Just like me (just like me),
C9
they long to be

G9 G9-G9-G9-G9-G9-G9-
close to you. G9 pause

Coda:

C9-M7
Wish high ah

G9-M7
Close to you.

(Repeat to fade)

WE'VE ONLY JUST BEGUN

P. Williams, R. Nichols
THE CARPENTERS/A&M

Intro: A-DM7-A-DM7-

A DM7 C9-M7-F9-M
We've only just begun to live

Bm7
White lace and promises

F9-M Bm7
A kiss for luck and we're on our
way,

Esus E AM7
(We've only begun)

DM7 C9-M7-F9-M
Before the risin' sun, we fly

Bm7
So many roads to choose

F9-M Bm7
We start out walkin' and learn
to run

Esus E
(And yes, we've just
AM7-DM7-AM7-DM7, E,
begun).

Chorus:

F9 B F9
Sharin' horizons that are new
to us

F9 B
Watchin' the signs along the
F9-B
way (oh ahh),

A9-M7 D9-M7 A9-M7
Talkin' it over just the two
D9-M7

of us
A9-M7 D9-M7 Esus
Workin' together day to day,
E pause (E pause)
Together (together).

A DM7
And when the evenin' comes we
C9-M7-F9-M
smile

Bm7
So much of life ahead

F9-M
We'll find a place where
Bm7
dreams to grow

Esus E
(And yes, we've just
AM7-DM7-AM7-DM7, E
begin)

(Repeat Chorus)
(Repeat last stanza except last line)

E pause
And yes, we've just
A-DM7-AM7-DM7-C9
begin.



ELVIS PRESLEY



JAIL HOUSE ROCK

J. Leiber, M. Stoller
ELVIS PRESLEY/RCA

Intro: D, Eb hold; (2x)

- D, Eb hold
The warden threw a party in the country jail
- D, Eb hold
The prison band was there and they began to wail,
- D, Eb hold
The band was jumpin' and the joint began to swing
- D, Eb break
You should've heard those knocked-out jail-birds sing.

Chorus:

Ab7 Eb
Let's rock! Let's rock!

Ab7
Ev'rybody in the whole cell block,

(D) J Eb
(Was) Dancin' to the jail house rock!

- D Eb hold
Spider Murphy played the tenor

- saxophone
- D, Eb hold
Little Joe was blowin' on the slide trombone,
- D, Eb hold
The drummer boy from Illinois went crash, boom, bang
- D, Eb break
The whole rhythm section was the purple gang.
- (Repeat Chorus)

- D, Eb hold
Number Forty-seven said to Number Three
- D, Eb hold
"You're the cutest jail-bird I ever did see,
- D, Eb hold
I sure would be delighted with your company
- D, Eb break
Come on and do the jail house rock with me."
- (Repeat Chorus)
- Ad lib: (Chorus chords)

- D, Eb hold
The sad sack was a-sittin' on a block of stone
- D, Eb hold
Way over in the corner weeping all alone,
- D, Eb hold
The warden said, "Hey, buddy, don't you be no square
- D, Eb break
If you can't find a partner, use a wooden chair."
- (Repeat Chorus)

- D, Eb hold
Shifty Henry said to Bugs, "For heaven's sake
- D, Eb hold
No one's lookin', now's our chance to make a break",
- D, Eb hold
Bugsy turned to Shifty and he said, "Nix, nix
- D, Eb break
I wanna stick around a while and get my kicks,"
- (Repeat Chorus)

- Code: C
(D) J Eb
Was dancin' to the jail house rock.
- (Repeat to fade)

LET ME BE YOUR TEDDY BEAR

K. Mann, B. Lowe
ELVIS PRESLEY/RCA

Intro:

G(8), F#(8), F(6), F#(6), G(8), G-

Chorus:

C
Baby, let me be
[your lovin' teddy bear]
[around you ev'ry night]

F
[Put a chain around my neck,]
[Run your fingers through my hair]

C
And [lead me anywhere,]
[cuddle me real tight]

G7 break
Oh, let me be (oh, let him be)
C
your teddy bear.

F(6) G7
I don't want to be your tiger

F(6) G7
"Cause tigers play too rough,

F(6) G7
I don't want to be your lion

F(6) G7
"Cause lions ain't the kind you love enough.

C
Just wanna be your teddy bear

F
Put a chain around my neck,

C
And lead me anywhere

G7 break
Oh, let me be (oh, let him be)

C
your teddy bear.

(Repeat all except Intro)

Code: G7
Oh, let me be (oh, let him be...)

C
your teddy bear)

break
I just wanna be your teddy bear.

BLUE SUEDE SHOES

C. Lee Perkins
ELVIS PRESLEY/RCA

Well, it's a-one for the money

Two for the show

Three to get ready

Now go, cat, go,

But don't you step on my blue

suede shoes

(Well) You can do anything

But lay off of my blue suede shoes.

Well, you can knock me down

Step in my face

Slander my name all over the place

(Ah) Do anything that you wanna

do,

But uh-uh, honey, lay off

of my shoes,

Don't you step on my blue

suede shoes

You can do anything

But lay off of my blue suede shoes.

Ad lib:

A—D—A—
E—D—A—

(Well, you can) Burn my house

Steal my car

Drink my liquor from an old

fruit jar

Do anything that you want to do,

But uh-uh, honey, lay off

of my shoes,

Don't you step on my blue suede

shoes

(Well) You can do anything

But lay off of my blue suede shoes.

(Repeat Ad lib)

DON'T BE CRUEL

Blackwell
ELVIS PRESLEY/RCA

Intro: D—

You know I can be found

Sittin' home all alone,

If you can't come around

At least, please telephone,

Don't be cruel to a heart that's true,

Baby, if I made you mad

For something I might have said,

Please let's forget my past

The future looks bright ahead,

Don't be cruel to a heart that's true,

I don't want no other love

Baby, it's just you, I'm thinking of.

Hmm, don't stop thinking of me

Don't make me feel this way,

Come on over here and love me

You know what I want you to say,

A-don't be cruel to a heart that's

true,

Why should we be apart?

I really love you, baby, cross

my heart.

Let's walk up to the preacher

And let us say "I do"

Then you'll know you'll have me

And I'll know I'll have you,

Don't be cruel to a heart that's true,

I don't want no other love

A-baby, it's still you I'm think-

ing of,

Don't be cruel to a heart that's true

Don't be cruel to a heart that's true,

I don't want no other love

Baby, it's just you I'm thinking of,

DON'T LEAVE ME NOW

A. Schroeder, B. Weisman
ELVIS PRESLEY/RCA

Intro: D—

Don't leave me now

Now that I need you,

How blue and lonely I'd be

If you should say we're through,

Don't break my heart

This heart that loves you,

There'd just be nothin' for me

If you should leave me now,

Refrain:

What good is dreaming

If I must dream all alone by myself?

Without you, darlin'

My dreams would just gather

dust like a book on a

shelf.

Come fill these arms

That long to hold you,

Don't close your eyes to my plea

Oh, don't you leave me now!

(Repeat all except last word)

... now!



CAN'T HELP FALLING IN LOVE WITH YOU

Peretti, Creatore, Weiss
ELVIS PRESLEY/RCA

Intro: D-A-D-

D F#m Gm-Bm7
Wise men say
G D/F# A/E-A
Only fools rush in,
G A Bm
But I can't help
G D/A A D
Falling in love with you.

D F#m Gm
Shall I stay?
G D/F# A/E-A
Would it be a sin?
G A Bm
If I can't help
G D/A A D
Falling in love with you.

Refrain:

F#m C#7
Like a river flows
F#m C#7
Surely to the sea,
F#m C#7
Darling, so it goes
F#m B7 Em-A
Some things are meant to be.

D F#m Gm
Take my hand
G D/F# A/E-A
Take my whole life too,
G A Bm
For I can't help
C D/A A D
Falling in love with you,
(Repeat Refrain & last stanza)
G A Bm
For I can't help
G D/A pause A pause D
Falling in love with you.

IT'S NOW OR NEVER

A. Schroeder, W. Gold
ELVIS PRESLEY/RCA

Chorus:

D
It's now or never
(Fdim) Em Em7
Come hold me tight,
A7 Em Em7
Kiss me, my darlin'
A7 D
Be mine tonight.
Gm D
Tomorrow will be too late
(Fdim) A7
It's now or never,
D
My love won't wait.
D
When I first saw you

With your smile Dm G
so tender, A7
My heart was captured
D(Db, D)
My soul surrendered.

(pause) D
I've spent a lifetime D
Waiting for the right time, Dm G
Now that you're near D
(Fdim) Em7-A7
The time is here at
D-Gm-D
last.
(Repeat Chorus)

D
Just like a willow
Dm G
We would cry an ocean,
A7
If we lost true love
Dm D
And sweet devotion,

(pause) D
Your lips excite me
Dm G
Let your arms in-vite me,
Gm D
For who knows when we'll
(Fdim) Em7-A7
Never gain this way,
(Repeat Chorus)



ARE YOU LONESOME TONIGHT

Turk, Hardman
ELVIS PRESLEY/RCA

Intro: C—D—

Are you lonesome tonight?

Do you miss me tonight?

Are you sorry we drifted apart?

Does your memory stray,
To a bright summer day?

When I kissed you,

And called you sweetheart,

Do the chair in your parlor

Seem empty and bare?

Do you gaze at your doorstep

And picture me there?

Is your heart filled with pain?

Shall I come back again?

Tell me dear,

Are you lonesome tonight?

Ad lib: (1st stanza chords)
(Repeat last 2 stanzas)

LOVE ME TENDER

E. Presley, V. Matson
ELVIS PRESLEY/RCA

Intro: D—

Love me tender, love me sweet

Never let me go,

You have made my life complete

And I love you so.

Refrain:

Love me tender, love me true

All my dreams fulfill,

For my darlin', I love you

And I always will.

Love me tender, love me long

Take me to your heart,

For it's there that I belong

And we'll never part.

(Repeat Refrain)

Love me tender, love me dear

Tell me you are mine,

I'll be yours through all the years



A7 Till the end of time,

(Repeat Refrain)

HOUND DOG

J. Lillier, M. Stoller
ELVIS PRESLEY/RCA

You ain't nothin' but a hound dog

Cryin' all the time,

You ain't nothin' but a hound dog

Cryin' all the time,

Well, you ain't never caught a

rabbit

And you ain't a friend of mine.

When they said you was high-

classed

Well, that was just a lie,

When they said you was high-

classed

Well, that was just a lie,

Well, you ain't never caught a

rabbit

And you ain't no friend of mine.

(Repeat 1st stanza)

Ad lib: (1st stanza chords)

(Repeat 2nd stanza)

(Repeat Ad lib)

(Repeat 2nd stanza)

(Repeat 1st stanza except last 2 lines)

Well, you ain't never caught a

rabbit

And you ain't a friend of mine.



PAUL ANKA

PUPPY LOVE

P. Anka

PAUL ANKA/RCA

Intro: G-G⁷ break

And they called it puppy love
Oh, I guess they'll never know,
How a young heart, how it really
feels
(Intro)

And they called it puppy love
Just because we're seventeen,
Tell them all, oh please, tell them
it isn't fair

To take away my only
dream,

Refrain:

I cry each night these tears for you
My tears are all in vain,
I hope (I hope) and I pray that
maybe someday
You'll be back in my arms once
again.

Someone help me, help me please
Is the answer, is it up above?
How can I, oh, how can I ever
tell them
Oh, this is not a puppy love.

Someone help me, help me please

Is the answer up above?
How can I, oh, how can I tell
them
This is not a puppy love
(This is not a puppy love).

LONELY BOY

P. Anka

PAUL ANKA/RCA

Intro: C-Bb/G⁷(3x) C break

Chorus:

I'm just a lonely boy, lonely and
blue
I'm all alone with nothing to do,
I've got ev'rything you could
think of
But all I want is someone to
love.

Someone, yes, someone to love
Someone to kiss, someone to hold
At a moment like this,
I'd like to hear somebody say
I'll give you my love
Each night and day.
(Repeat Chorus)

Somebody, somebody, somebody
please send her to me
I'll make her happy, just wait and
I pray so hard to the heavens
That I'm gonna find somebody

(Intro)
to love.
(Repeat Chorus while fading)
PUT YOUR HEAD ON MY
SHOULDER
P. Anka
PAUL ANKA/RCA
Intro:
G-Eb-Am-D7-G-C-G break
Ooh

But your head on my
shoulder

Hold me in your arms, baby,
Squeeze me, oh, so tight, show me
That you love me, too.

Put your lips next to mine,
dear

Won't you kiss me once, baby?
A kiss goodnight, maybe
You and I will fall in love
(You and I will fall in love).

Refrain:

People say that love's a game
A game you just can't win,
If there's a way, I'll find it someday
And then this fool will rush
in.

Put your head on my
shoulder

Whisper in my ear, baby,
Words I want to hear, tell me
Tell me that you love me too
(Tell me that you love me too).

Put your head on my
shoulder

Whisper in my ear, baby,
Words I want to hear, baby
Put your head on my
shoulder.

Beatles

LONG TALL SALLY

Johnson, Penniman, Blackwell
BEATLES/Parlophone

***** G break G break *****
I'm gonna tell Aunt Mary 'bout
Uncle John
G break
He said he had the blues

But he got a lot o' fun!

Chorus:

C
Oh, baby, yeah, now, baby,
D7 C G D7
Hoo, baby, some fun tonight!
(Aw!)

G break G break
I saw Uncle John with Long,
Tall Sally
G break
He saw Aunt Mary comin',
G
And he ducked back in the alley!
(Repeat Chorus)
Ad lib:
G—C—G—
D7—C—G—D7—

G break
Well, Long, Tail Sally

G break
She put her feet down,

G
Ev'rythin' that Uncle John did!
(Repeat Chorus)
(Repeat Ad lib)

Coda:

G
Yeah! We're gonna have some fun
tonight
Have some fun tonight,
C
Hoo! Ev'rythin's alright
G
Have some fun tonight,
D7
Have some fun
C G D7
Yeah yeah yeah! Wah!
(Repeat except last line)
C G break G7
Some fun tonight!

ROCK 'N' ROLL MUSIC

C. Berry
BEATLES/Parlophone

Intro: E7-break

Chorus:

[Just let me hear some of]
[That's why I go for] that
[I started playin']
A(7)
rock 'n' roll music

Any old [way you choose it,]
[time you use it,]
D(7)

It's got a back-beat you can't lose
it

A(7)
Any old time you use it,
E7

[It's gotta be] rock 'n' roll music
[All I got is]
E7

A7
If you want to dance with me,
E7
If you want to dance with me,
A break

E7
I got no kick against modern jazz
A(7)
Unless they try to play it too
damn fast,
D(7)

And lose the beauty of the melody





Until it sounds just like a

E7
symphony.
(Repeat Chorus)

E7
I took my loved one over 'cross the
tracks

A(7)
So she can hear my man a-wailin'
Sax.

D(7)
I must admit they had a rockin'
band

E7
Man, they were blowin' like a
hurricane.
(Repeat Chorus)

Way down South they had a
E7
jubilee

The Georgia folks they had a
A(7)
jamboree,
They're drinkin' home-brew from a
D(7)
wooden cup

E7
The folks a-dancin' there were all
shook up.
(Repeat Chorus)

E7
Don't care to hear 'em play a-tango
A(7)

I'm in no mood to take a mambo,
D(7)
It's way too early for a congo

E7
So keep a-rockin' that piano.
(Repeat Chorus)

ROLL OVER BEETHOVEN

C. Berry
BEATLES/Parlophone

Intro:
(D—)
G7—D—G7—A7—D—A7—

D
We're gonna write a little letter
G7 **D**

Gonna mail it to my local DJ,
G7
It's a rockin' little record

D
I want my jockey to play,
G7

Roll over Beethoven
E7 **A7** **D (A7—)**
Gotta hear it again today.

D
You know my temperature's risin'
G7 **D**

Now the jukebox blows a fuse,
G7
My heart's beatin' rhythm

And my soul keeps a-singin' the
D
blues.

G7
Roll over Beethoven

A7 **D (A7—)**
And tell Tchaikovsky the news.

D
I've got a rocking pneumonia
G7 **D**
I aim to shout a rhythm or blues

(hoof), **G7**

I think I'll call it off the ladder
Sittin' down by the rhythm

D
reviews.
G7
Roll over Beethoven
A7 **D (A7—)**
Rockin' in two by two.

Refrain:
D
Well, if you feel it and like it
Then get your lover,
And reel and rock it
Roll it over.

G7
And move on up,
Just try it over,
D
And reel it, rock it, roll it over

G7
Roll over Beethoven,
A7 **D (A7—)**
Rockin' in two by two (hoof).

Ad lib:
D—G7—D—
G7—D—
G7—A7—D—A7—

D
Early in the mornin'

G7
I'm a-givin' you the warnin'
Don't you step on my blue suede
shoes.

G7
Hey Diddle, Diddle, I'll play my
fiddle

D
Ain't got nothin' to lose.

G7
Roll over Beethoven
A7 **D (A7—)**
And tell Tchaikovsky the news.

D
You know she wiggles like a glow
worm

G7
Dances like a spinnin' top.

G7
She's got a crazy partner
D
Ought to see him reel 'n' rock.

G7
Long as he's got a dime
A7 **D (A7—)**
The music will never stop.

Code:
D
Roll over, Beethove.
Roll over, Beethoven.

G7
Roll over Beethoven

D
Roll over Beethoven,

A7
Roll over Beethoven
Dig to me his rhythm or
D—break D
blues.

SIMON & GARFUNKEL

THE SOUNDS OF SILENCE

P. Simon

Theme from *The Graduate*.

SIMON & GARFUNKEL/CBS/Sony

NOTE: Original key is one fret higher.

Intro: Dm— ?

Dm C
Hello, darkness, my old friend
I've come to talk with you again,
Because a vision softly creeping
Left its seeds while I was sleeping,
And the vision that was planted in
my brain
Still remains
Within the sound of silence.
C Dm pause
In restless dreams, I walked alone
Narrow streets of cobblestone,
'Neath the halo of a street lamp
I turned my collar to the cold and
damp,
When my eyes were stabbed by the
flash of a neon light
That split the night
And touched the sound of silence.

Dm C
And in the naked light, I saw
Ten thousand people, maybe more,
People talking without speaking
People hearing without listening,
People writing songs that voices
never shared
No one dared
Disturb the sound of silence.

Dm C
"Fool!" said I, "You do not know
Silence like a cancer grows."
Hear my words that I might teach
you
Take my arms that I might reach
you,
But my words like silent raindrops
fell
And echoed in the wells of silence.
Dm C
And the people bowed and prayed
To the neon god they made,
And the sign flashed out its warning
In the words that it was forming,

Bb
And the sign said the words of the
prophets:
Are written on the subway walls,
And tenement halls
Whispered the sounds of silence.

OP1:

• Dm & C could be treated with the pattern below.

Special Chords:

Pattern for Dm



Pattern for C



I AM A ROCK

P. Simon

SIMON & GARFUNKEL/CBS/Sony

NOTE: Original key is two frets (B)

higher.

Intro: A—

A
A winter's day
In a deep and dark December,
I am alone
Gazing from my window,
To the streets below
On a freshly-fallen silent shroud
of snow,
I am a rock, I am an island.

I build walls
A fortress deep and mighty,
That none may penetrate
I have no need of friendship,
Friendship causes pain
It's laughter and it's loving I disdain,



A E A-F#m
I am a rock, I am an island.

Don't talk of love
Well, I've heard the word before.
It's sleeping in my memory
I won't disturb the slumber,
Of feelings that have died
If I never loved I never would have
cried.

A E A-F#m
I am a rock, I am an island.

I have my books
And my poetry to protect me,
I am shielded in my armor
Hiding in my room,
Safe within my womb
I teach no one and no one touches
me,
I am a rock, I am an island.

Code:
Bm E A
And a rock feels no pain
Bm pause E pause A—
And an island never cries.

EL CONDOR PASA
Arranged by J. Milchberg
English lyrics by P. Simon
SIMON & GARFUNKEL/CBS/Sony

NOTE: Original key is two frets (Em)
higher.

Intro: (Optional)

Dm F
I'd rather be a sparrow than a snail
Yes, I would, if I could,
A7 Dm
I surely would, hmmm.

Dm
I'd rather be a hammer than a
F nail
Yes, I would, if I only could,
A7 Dm
I surely would, hmmm.

Refrain:

Bb
Away, I'd rather sail away
F
Like a swan that's here and gone,
Bb
A man gets tied up to the ground
F
He gives the world its saddest sound

A7 Dm
Its saddest sound, hmmm.

Dm F
I'd rather be a forest than a street
Yes, I would, if I could,
A7 Dm
I surely would,
Dm
I'd rather feel the earth beneath
F
my feet,
Yes, I would, if I could,
A7 Dm
I surely would,
Ad lib: (Refrain chords, fade)

HOMEWARD BOUND

P. Simon
SIMON & GARFUNKEL/CBS/Sony

Intro: (A—)

A
I'm sittin' in a railway station
C#m7 G#
Got a ticket for my destination,
F#7
hmm,
Bm
On a tour of one-night-stands
G
My suitcase and guitar in hand,
A
And ev'ry stop is neatly planned
E7sus A
For a poet and a one-man-band.

Chorus:
D
Homeward bound
A
I wish I was
D
Homeward bound,
A G
Home, where my thoughts
escapin'
A G
Home, where my music's playin',
A G
Home, where my love lies waitin'
E A
silently for me.

A
Ev'ryday is an endless stream
C#m7 G# F#7
Of cigarettes and magazines, hmmm,
Bm
And each town looks the same to
me
G
The movies and the factories,
A
And ev'ry stranger's face I see
E7sus A
Reminds me that I long to be,
(Repeat Chorus)

A
Tonight I'll sing my songs again
C#m7 G#
I'll play the game and pretend,
F#7
hmm,

Bm
But all my words come back to
me
G
In shades of mediocrity,
A
Like emptiness and harmony,
E7sus
I need someone to comfort me.
(Repeat Chorus)

Code:
C#m7 G# A pause A
Silently for me.

OP1:

* C#m7 is actually E/G#.

Special

Chord:



APRIL COME SHE WILL
P. Simon
SIMON & GARFUNKEL/CBS/Sony

NOTE: Original key is one fret (Ab)
higher.

Intro: G—D/G—G—

G
April, come she will
Am Am7 (or Am/G) F#7
When streams are ripe and
Em
swelled with rain,
C-D G Em
May, she will stay
Am Em Am Em—G—
Resting in my arms again.
G
June, she'll change her tune
Am Am7 (or Am/G)
In restless walk, she'll growl
F#7 Em
the night,
C D G Em
July, she will fly
Am Em Am
And give no warning to her
Em—G—
flight.

G
August, die she must
Am Am7 (or Am/G) F#7
The autumn winds blow
Em
chilly and cold,
C D G Em
September, I'll remember
Am Em D
A love once new has now grown
old.
G—D/G—G—

OP1:

* G (except the 1st G of Intro)
could be played with this pattern:
G—D/G—G—

THE BOXER

P. Simon

SIMON & GARFUNKEL/CBS/Sony

NOTE: Original key is one fret (Bb) higher.

Intro: A—

A I am just a poor boy
F#m
Though my story's seldom told,
E7
I have squandered my resistance
For a pocketful of mumbles,
A
Such are promises,
F#m
All lies and jest
E7
Still a man hears
D
What he wants to hear
A E—A—
And disregards the rest, hm.

A
When I left my home and my family
F#m
I was no more than a boy,
E7
In the company o' strangers
In the quiet of a railway station,
A
Running scared,
F#m
Laying low
E7 D
Seeking out the poorer quarters
Where the ragged people go,
E D
Lookin' for the places only they
A
would know.

Chorus:

F#m
Lie la lie,
C#m7
Lie la lie, la lie la lie
F#m
Lie la lie
E7
Lie la lie, la lie la lie
A
La la la lie.

A
Askin' only workman's wages
F#m
I come lookin' for a job
E7
But I get no offers,
Just a come-on from the whores
A
On Seventh Avenue.
F#m E7
I do declare, there were times
D
When I was so lonesome
A
I seek some comfort there,

E7
Ooh la la la la la la la.
Ad lib: (2nd stanza chords)
(Repeat Chorus)

A
Then I'm laying out my winter clothes,
F#m
And wishing I was gone,
E7
Goin' home,
Where the New York City winters
A
Aren't bleedin' me,
C#m7 F#m E7
Leadin' me, goin' home.
A
In the clearing stands a boxer
F#m
And a fighter by his trade,
E7
And he carries the reminders
Of ev'ry glove that laid him down
A
Or cut him till he cried out
F#m
In his anger and his shame,
E7 D
"I am leavin', I am leavin'."
A
But the fighter still remains,
E—D—A
hm.

(Repeat Chorus 2x)

Ad lib: (2nd stanza chords)

SCARBOROUGH
FAIR/CANTICLE
P. Simon, A. Garfunkel
SIMON & GARFUNKEL/CBS/Sony

NOTE: Original key is one fret (Eb) higher.

Intro: Dm—G—F(M7)—Dm—

F#m Dm C
Are you goin' to Scarborough
Dm
Fair?
F Dm F (G)
Parsley, Sage, Rosemary and
Dm
Thyme,
Dm F
Remember me to one who lives
C
there
Dm C Dm—
She once was a true love of mine.

Dm C Dm
Tell her to make me a cambric shirt
Dm
On the side of a hill in the deep
forest green)
F Dm F (G)
Parsley, Sage, Rosemary and
Dm
Thyme
Dm
Tracing a spiral on snow-crested
ground),
Dm F C
Without no seam nor needlework
Dm
(Blankets and bedclothes, the child

of the mountain)
Dm C Dm—
Then she'll be a true love of mine
(Sleeps unaware of a clarion call).
Dm C Dm
Tell her to find me a acre of land
(And on the side of a hill), a
sprinkling of leaves)
F Dm F (G)
Parsley, Sage, Rosemary and
Dm
Thyme
Dm
Washes the grave with silvery
tears).
F
Between, the salt water and the
C
sea strands
Dm
(A soldier cleans and polishes a
gun)
Dm C Dm—
Then she'll be a true love of mine.
Dm C
Tell her to reap it in a sickle of
Dm
leather
Dm
War bellows blazing and scarlet
battalions)
F Dm F (G)
Parsley, Sage, Rosemary and
Dm
Thyme
Dm
Generals order their soldiers to
kill),
Dm F
And gather it all in a bunch of
C
heather
Dm
(And to fight for a cause they've
long ago forgotten)
Dm C
Then she'll be a true love of
Dm
mine.
(Repeat 1st stanza)
Code: Dm—G—F(M7)—Dm—





FLOWERS NEVER BEND WITH THE RAINFALL

P. Simon
SIMON & GARFUNKEL/CBS/Sony
NOTE: Original key is two frets (A)
higher.

Intro: G—

Through the corridors asleep
Lie shadows, dark and deep
My mind dances and leaps in
confusion.

I don't know what is real
I can't touch what I feel
And I hide behind the shield of
my illusion.

Chorus:

So I continue to continue
To pretend
My life will never end,
And flowers never bend
With the rainfall,
The mirror on my wall,
Casts an image, dark and small
But I'm not sure at all it's my
reflection.

I'm blinded by the light
Of God and Truth and Right
And I wander in the night without
direction.

(Repeat Chorus)

No matter if you're born
To play the king or pawn
For the fine is thinly drawn 'tween
joy and sorrow.

So my fantasy
Becomes reality
And I must be what I must be and
face tomorrow.

(Repeat Chorus)
Ad lib: (Optional)

BRIDGE OVER TROUBLED WATER

P. Simon
SIMON & GARFUNKEL/CBS/Sony

Intro:
D/A-A-G-G, G-G dim, D/A-G-7-9,
G-Gm-D-G/D-D-G/D—

When you're wiser, feelin'
small

When tears are in your eyes
I will dry them all, all,

I'm on your side
Oh, when times get
rough,

And friends just can't be found
Like a Bridge Over Troubled
Water

I will ease your mind,
Like a Bridge Over Troubled
Water

I will ease your mind,
Like a Bridge Over Troubled
Water

I will ease your mind,
Like a Bridge Over Troubled
Water

I will ease your mind,
Like a Bridge Over Troubled
Water

When you're down and out
When you're on the street,
When evening falls so hard
I will comfort your hood,
I'll take your part
Oh, when darkness comes,
And pain is all around
Like a Bridge Over Troubled
Water

I will ease your mind,
Like a Bridge Over Troubled
Water
I will ease your mind,
Like a Bridge Over Troubled
Water

Sail on, silver girl,
sail on by
Your time has come to shine
All your dreams are on their way,
See how they shine

Oh, if you need a friend,
I'm sailing right behind
Like a Bridge Over Troubled
Water

I will ease your mind,
Like a Bridge Over Troubled
Water
I will ease your mind,
Like a Bridge Over Troubled
Water

Coda:
D/A-A-G-Gm-
G-Gm-D hold

Special Chords:



TEMPTATIONS

MY GIRL

Robinson, White
THE TEMPTATIONS/Motown

Intro: C—

I've got sunshine
On a cloudy day,
When it's cold outside
I've got the month of May.

Chorus:

(Well) I guess you'll say
What can make me feel this way,
My girl (my girl, my girl)
Talkin' 'bout my girl (my girl).

(Dm7-G-) C F
I've got so much honey

The bees envy me,
I've got the sweetest songs
Than the birds in the trees,
(Repeat Chorus)

(Intro)

Ooh-hoo-

Ad lib:

C—F
(Hey, hey, hey) (zx)
(C—F)
Ooh hoo, yeah!
Dm7-G—Em7-A7—pause

I don't need no money
Fortune or fame,
I've got all the riches, baby
One man can claim,
(Repeat Chorus moving chords 2 frets
(D) higher) A-G.

Code: (Fade)

F#m7 Em7 D
(Talkin' 'bout my girl)
I've got sunshine on a cloudy
day with my girl,
I've even got the month of May with
my girl.

IF THIS WORLD WERE MINE

THE TEMPTATIONS/Motown

DM7
If this world were mine
I would place at your feet,
All that I own

You've been so good to me,
If this world were mine,

I'd give you the flowers
The birds and the bees,
Or with your love beside me
That would be all I need,
If this world were mine
I'd give you anything,

If this world were mine
I'll make you a king,
With wealth untold
You could have anything,
If this world were mine.
I'll give you each day

Em7
So sunny and blue,
Em
If you wanted the moonlight
Em7
I'd give you that too,
If this world were mine
I'll give you anything,
Oh baby, you're my consolation
And there's no hesitation,
Em
When you want me, honey, just call
me,

D F#m
Anywhere you're my inspiration
Am7 B7
I feel so much sensation
Em
When I'm in your arms,
Em7
When you squeeze me,

Code: (Fade) DM7
Oh huh huh huh
DM7
And the sky would be blue,
DM7 F#m7 CM7 DM7
As long as you're loving me
DM7
Oh huh huh huh
DM7
If you're here in my arms,
DM7 F#m7 CM7 DM7 Bbdim-A6
Life is so wonderful
DM7
Oh, huh, huh, huh...



CHAD & JEREMY

WHEN YOUR LOVE HAS GONE

B. Goldsboro
CHAD & JEREMY/CBS
Intro: FM7-Bbm7 pause; (3x)

When your love has gone
there is no dawn
There is no sun to shine on you,
When your love has gone
there is no one
For you to tell your troubles to.
There's no one can you call
your own

All at once you're all alone,
When your love has gone
When your love has gone,
When your love has gone,

Ev'ry single day that she's away
It seems the day will never end,
In your dreams at night
you hold her tight
But when the night is gone again,
You realize there's no one else
All at once you're by yourself,
When your love has gone
When your love has gone,

Refrain:

When love has gone, you're
left alone
There's no way you can run to,
There's no one you can turn to
it doesn't help for you to say,
That she'll be back again some-
day.

When your love has gone

You realize you're all alone and
then you cry.

You try to forget but you can't get
Her memory out of your mind,
There's no one who can take her
place

Ev'rywhere you see her face,
When your love has gone
When your love has gone,
When your love has gone,

THE WAY YOU LOOK TONIGHT

D. Fields, K. Jim
CHAD & JEREMY/CBS

Intro:
D pause, Em7/(D) pause
D, Gm, Asus, A,
D Bm-(F#m, Fm) Em
Someday, when I'm feelin'
(A, G.)
low

When the world is cold,
I will get along just thinkin' of
you
And the way you look tonight.

D Bm-(F#m, Fm) Em
Lovely, with your smile
(A, G.)
so warm

And your cheeks so soft,
There is nothing for me but to love
you
Just the way you look tonight.

Refrain:

With each word, your tenderness
grows

Tearing my fears apart,
And the laugh that wrinkles your nose
Touches my foolish heart,

D Bm-(F#m, Fm) Em
Lovely, never, never
change,

Keep that breathless charm;
Won't you please arrange it 'cause
I love you?

Just the way you look
(Intro) D-A-F-G-D-
tonight.

DISTANT SHORES

J. Guarco
CHAD & JEREMY/CBS

Intro: Em—

Sweet, soft summer nights
Dancing shadows in the starry
lights,
You came for me to follow
And we kissed on distant
shores.

Long quiet hours of play
Sounds of tomorrow from yester-
day,
Love came for me to follow
And we kissed on distant shores.

Refrain:

The careful plans of children
playing

Raindrops fall as if they're
saying,

Quiet thoughts of you caressed
by time.

The breeze of summer's gone
Whispered memories as nights
grow long,
You came for me to follow
And we kissed on distant
shores.
(Repeat Intro while fading)

MONKEES

I'LL BE TRUE TO YOU

Goffin, Titleman
THE MONKEES/RCA

Intro: C—

C F G C
I'll be true to you, yes, I will
Fm G
I'll be true to you, yes, I will.
Am Em F
I won't look twice when the other
C
girls go by
Dm Fm C
I'll be true to you, yes, I will.

Dm G C F G
Somehow this time, it's all so clear

C
to me

Fm G
The way to go is easy to see,
Am Em F
My heart is sure you're the girl
C
I'm waitin' for
Dm Fm C
And I'll be true to you, yes, I will,
Yes, I will.

Refrain:

C Bb
I used to be the kind
C Bb
Who said that ev'ry girl's the same
F Fm
And love was just a game for
G
having fun,

C Bb
But when I looked at you
C Bb
I knew that I was wrong
F Fm
And that I really could belong to
G7-
only one.

C F G C
I'll be true to you, yes, I will
Fm
Ev'ry dream that you have I'll
G
fulfill,
Am Em F
I never promised this to anyone
C
before

Dm Fm C
But I'll be true to you, yes, I will.
(Repeat last stanza)

C-Fm C
Yes, I will, yes, I will.

IT'S NICE TO BE WITH YOU
THE MONKEES/RCA

Intro: D-Daug- (2x)

D Bb D
Hey, look what you have done
Bb Em
Showing me the sun,
A7
And now it's shining through
Aug D-Daug-
It's nice to be with you.

D Bb D
Hey, I like the things you say
Bb Em
And I like the way,
A7
You do the things you do
Aug D-Daug-
It's nice to be with you.

Refrain:
Em7 A7 Db
Each time that I give my heart
D
to someone new

D Bb
They just turn it blue,
A7 Em7
But this time is my time
A7 Em7
And my time is all the time I have
Aug
to be with you.

D Bb D
So please never go away
Bb Em
Say you're going to stay,
A7
And make my dreams come true
Aug D-Daug-
It's nice to be with you.
(Repeat Refrain & last stanza except last
word)
D-Daug-D-Daug
... You ... (Fade)





I'M A BELIEVER

N. Diamond
THE MONKEES/RCA

Intro: G7-C-G break

I thought love was only true in
fairy tales
Then for someone else but not
for me,
A love was out to get me
(Now) That's the way it seemed,
Disappointment haunted on my
dreams.

Chorus:

(Ah) Then I saw her face
Now I'm a believer,
Not a trace of doubt in my
mind
I'm in love (hmm, love),
I'm a believer
I could leave her if I tried.

I thought love was more or less
a given thing
Seems the more I gave the less I
got,
What's the use of tryin'?
Now all you get is pain,
But when I needed sunshine I got
rain.
(Repeat Chorus)
Ad lib: (1st 2 lines of the 1st stanza
chords)

A love was out to get me
Now that's the way it seemed,
Disappointment haunted on my
dreams.

(Repeat Chorus)

Code: (Fade)

Yes, I saw her face
Now I'm a believer,
Not a trace of doubt in my

G7-C-G
mind
Well, I'm a believer, yeah yeah
yeah yeah...

I WANNA BE FREE

Boyce, Hart
THE MONKEES/RCA

Intro: G-Em-Am- (2x)

I wanna be free
Like the bluebirds flying by me,
Like the wave sounds of the blue
sea
If your love has to tie me,
Don't try me, say goodbye.

I wanna be free
Don't say you love me,
say you like me,
But when I need you beside me
Stay close enough to guide me,
Confide in me, woh oh woh.

Refrain:

I wanna hold your hand
Walk along the sand,
Laughing in the sun, always
having fun
Doing all those things without any
strings
To tie me down.

I wanna be free
Like the warm September wind,
babe,
Say you'll always be my friend,
babe
We can make it to the end, babe,
Again babe, I've got to say...

Code:

I wanna be free,
I wanna be free,
I wanna be free.

THE CASCADES

RHYTHM OF THE RAIN

Gummes

THE CASCADES/Valiant

Intro: E-C[#]m-E-B-

E Listen to the rhythm of the falling
A rain

Telling me just what a fool I've

been,

I wish that it would go and let me

cry in vain

And let me be alone again.

The only girl I care about has

gone away

Lookin' for a brand new start,

But little does she know that when

she left that day

Along with her she took my heart.

Chorus 1:

Rain please tell me now, does

that seem fair?

For her to steal my heart away

when she don't care,

I can't love another when my

heart's somewhere far

away.

(Repeat 2nd stanza using 1st stanza chords)

Ad lib: (2nd stanza chords)

Chorus 2:

(Chorus 1 chords)

Rain, won't you tell her that

I love her so

Please ask the sun to set her heart aglow,

Rain in her heart and let the love we knew start to grow.
(Repeat 1st stanza)

Code: (Fade)

Oh, listen to the falling rain

Pitter, patter, pitter, patter,

Oh, listen to the falling rain

Pitter, patter, pitter, patter...

THERE'S A REASON

Gummes

THE CASCADES/Valiant

Intro: C-A^m-F-G-; (2x)

There's a reason for a snowfall

A reason why a tree's tall

A reason why a star is bright,

A reason why the moon glows

A reason why the wind blows

A reason why it's dark at night.

Chorus:

But I don't know why I should cry

Just because you said goodbye,

There must be a reason

I'd like to know why,

Oh, why, oh, I'd like to know.

(1st stanza chords)

There's a reason for a sunbeam

A reason for a daydream

A reason why the desert's dry,

A reason why a stream falls

A reason why there's rainbows

A reason for a cloudy sky.

(Repeat Chorus except last 2 lines)

I'd like to know why.

Bridge:

There was a time when I could smile

We'd sit and talk of us awhile,

Times I never got your love

And thanked my lucky stars above.
(Repeat 1st stanza & Chorus)

Code: (Fade)

There must be a reason

I'd like to know why (why, oh,

why, why, I'd like to know),

I wanna know why (why, oh, why,

why, I'd like to know)

Please tell me why...

I wanna know why...

DREAMIN'

DeVorzon, Ellis

THE CASCADES/Valiant

Intro: C-A^m-F-G-; (2x)

Ooh...

Dreamin', I'm always dreamin'

Dreamin', love will be

mine,

Searchin', I'm always searchin'

Hopin', someday I'll find.

Chorus:

Someone, (oh) someone to love

me

Someone to need me,

But until then...

(G) (F) (Em) (G/D) C

Well, I'll keep on dreamin'

Keep right on dreamin',

Dreamin' till my dreamin' comes

true.

(Repeat all except Intro & last word of

last stanza moving chords 1 fret

(C[#]) higher)

C[#]-A[#]m-F[#]-G[#]-

... true... ooh...

C[#]-A[#]m-F[#]-G[#]-

Ooh (2x)

Special

Chord:

G/D
x x 0 1 1
1 1 1 1 1
1 1 1 1 1

I WANNA BE YOUR LOVER
 DeVorzon, Chandler
 THE CASCADES/Valliant

 Intro: E-C^m-A-G-

E You don't know the way I feel,
 oh no C^m
 E Well, you think we're just friends,
 A B So I go along like nothing's wrong
 C^m A But I know that it's only pretense.
 E I wanna be your lover (I wanna be
 G⁺ pause your lover)
 I don't wanna be your friend (don't
 C^m C^m G⁺ C^m B-E wanna be your friend)

(E) Well, I don't know what to tell
 you, oh no C^m
 E I just can't find the words,
 A 'Cause there's so many things
 B that I wanna say
 C^m But I just don't know where to
 A begin.
 E I wanna be your lover (I wanna be
 G⁺ pause your lover)
 C^m I don't wanna be your friend
 C^m B C^m (don't wanna be your friend).

Chorus:
 A You don't know just how much
 I love you
 E Though it's easy to see,
 A 'Cause if you knew how much
 I loved you
 B A And maybe someday, well, you
 B might love me.

E So I hope in time you'll love me,
 oh yeah C^m
 E Love me as I love you.
 A B But if this can't be I'd rather see
 C^m A The whole thing come to an end.
 E I wanna be your lover
 G⁺ pause (I wanna be your lover)

(C^m)
 I don't wanna be your friend
 C^m B A pause
 (don't wanna be your friend).

Code:
 (E)
 (No) I don't wanna be your friend
 C^m (don't wanna be your friend).
 (Repeat to fade)

SHY GIRL
 DeVorzon, Chandler
 THE CASCADES/Valliant

 Intro:
 D F^m F hold
 Shy girl, shy girl (oooh), don't
 A shy away.

D Little shy girl
 F^m I'd like to make you my girl,
 But each time I try to catch your
 eye A E7 A pause
 You always look away.
 D Little shy girl
 F^m I wish that you were my girl,
 If only you knew I'm shy like you
 A E7 A pause
 You might not run away
 D And maybe you might stay
 G D (little shy girl, stay).

Chorus:
 F And even when you're near
 C You're like a distant star to me,
 D How can you be so near
 A m E m A break
 Yet seems so very far from me?

D Little shy girl
 F^m If only you were my girl,
 A E7 A pause
 Then maybe you might stay
 G Oh, please don't shy away
 A pause
 (stay, little shy girl, stay).
 Code: (Fade)
 D I've got so much to say
 B (shy girl, be my girl)

D Don't go away, shy girl
 B m (shy girl, be my girl),
 D Don't go away, shy girl
 B m (shy girl, be my girl)...

LUCKY GUY
 DeVorzon, Chandler
 THE CASCADES/Valliant

 Intro: D-Daug-G-A-

D Lucky guy, you're the one she's
 Daug thinking of
 G And that's easy to see,
 G m D7 Lucky guy, you're the one who
 has her love
 G A When it used to be me.

D Do you know that there once was
 B m a time
 D When she said, said she'd always
 B m be mine?
 G A Oh, that's when my friend said I
 D-Daug-G-A- Was such a lucky guy.
 D Lucky guy, now she's yours and
 Daug yours alone
 G G m While I watch from afar,
 D D7 Lucky guy, how I wonder if you
 know
 G A Just how lucky you are.
 B m G Oh, if I hadn't been such a fool,
 D she'd be mine
 B m She'll still love me, not you,
 G A Oh, I'd give anything if I
 D-A- Were still the lucky guy.
 Ad lib D⁺-D⁺aug-G⁺-G⁺m-
 D⁺-D⁺-G⁺-A⁺-
 C m G⁺ Oh, if I hadn't been such a fool,
 D⁺ she'd be mine
 G She'll still love me, not you,
 G⁺ Oh, she'd love only me
 A⁺ D⁺-D⁺aug-
 And I would be the lucky guy, is it?
 Code:
 A⁺ D⁺-D⁺aug-G⁺-
 I'd be the lucky guy. (3x)

PUNCH AND JUDY

Chandler, Laundau
THE CASCADES/Vallant

Intro: E—A—B—

E Gbm
Ev'rybody laughs to see
B E
Judy bein' mean to me,
Eaus A
Ev'rybody here in town
Gbm B
Knows that I'm just Judy's clown.

Chorus:
E
Oh, ev'ry place we've ever go
C#m
Ev'rybody seems to know,
A
Well, they know we're just
B E—A—B—
A Punch and Judy show.

E Gbm
Judy makes a fool of me
B
Why can't she just let me be?
Eaus A
Even though I know the score
Gbm B
I keep comin' back for more.
(Repeat Chorus except last word)
E
... show.
A E—
(Punch and Judy show).

Bridge:
A B G#m
I wish I knew why she acts this
C#m
way
A B E—E7.
We're like puppets in a play,
A B G#m C#7
Judy plays that bein' cruel
Gbm B
While I must act the happy
C
fool, happy fool.

F Gm
Though I smile, it hurts inside
C F
Even puppets have some pride,
Faus Bb
I would leave her if I could
Gm C
If my heart were made of wood.

Coda: (Fade)
F
So ev'ryday we'll give our show
Dm
And it always hurts me so,
Bb
Yes, we'll always be
C
A Punch and Judy,
Bb C F
Always be a Punch and Judy show.
(Punch and Judy show)

Punch and Judy show (Punch
Bb C
and Judy show). (2x)

WAS I DREAMIN'

DeVorzon, Chandler
THE CASCADES/Vallant

Intro:
F Dm Gm
(Dream, dream, dream, dream,
C
pa pa pa pa) (2x)

F
Was I dreamin'
Dm Gm C
When I kissed you tonight?
F
Was I dreamin'
Dm Gm C
When I held you so tight?
F F7 A# A#m
Was I really there alone with you
F Dm Gm-C
Or was that a dream too?

F
Was I dreamin'
Dm Gm C
Or were you there with me?
F
Was I dreamin'
Dm Gm C
Or could it really be
F F7
That I heard you whisper
A# A#m
"I love you?"
F Dm
Or was that a dream?
Gm C F-A#-F-F7
Or was that a dream too?

Chorus:
A# A#m Am
It seems I've spent so many
Dm7
nights
Gm C F-F7.
Just dreamin' dreams of you,
A# A#m Am D(7)
And now I really can't be sure
Gm C
If all of this is really true.

(End stanza chords)
Was I dreamin'
Or were you really there?
Was I dreamin'
Or do you really care?
Did I hear you say
You'd love me true?
Or was that a dream?
Or was that a dream too?
(Repeat Chorus & last stanza
except last line)

Coda: (Fade)
(Gm) C F
Or was that a dream too?
Dm Gm
(Dream, dream, dream, dream).
(Repeat to fade)



THE LAST LEAF

Chandler, McKendry
THE CASCADES/Vallant

Intro: E—
E C#m
The last leaf clings to the bough
E G#m
Just one leaf, that's all there is now,
A B
And my last hope lives with that
E C#m
lonely leaf, lonely leaf

With the last leaf that clings to the
E
bough.
E C#m
Last summer beneath this tree
E
My love said, she'd come back to
G#m
me.

Before the leaves of autumn
A B
touched the ground, touched
C#m
the ground
A
My love promised she'd be home-
E—
ward bound.

Refrain:
C D
Then one by one the leaves
E
began to fall
C D
And now that winter's come to
B—break
call,

E
The last leaf that clings to the
C#m
bough
E G#m
Just one leaf, that's all there is now,
A B
Will my last hope fall with that
E C#m
lonely leaf, lonely leaf
A
With the last leaf, the last leaf,
A pause A
With the last leaf, that clings to
E—C#m—
the bough,
E C#m E C#m
Bough, bough, bough ... (Fade)

BEE GEES

SPICKS AND SPECKS

B. Gibb
BEE GEES/Polydor

Intro: (G—)

G D7
Where is the sun
Em B7
That shone on my head?
C G
The sun in my life
A D7
It is dead, it is dead

G D7
Where is the light
Em B7
That would play in my streets?
C G
And where are the friends
D7 G-D7-
I could meet, I could meet?

G D7
Where are the girls
Em B7
I left far behind?
C G
The spicks and the specks
D7 G-D7-
Of the girls on my mind.
(Repeat 1st stanza except last line)

D7 G-D7-
It is dead, it is dead.
(Repeat 3rd stanza using the ff.
chords: G⁺-D⁺7-F⁺m-C⁺7-
C⁺-G⁺-D⁺7-G⁺-E⁺7.)
(Repeat 3rd stanza using the ff.
chords: A-E⁺7-F⁺m-C⁺7-
D-A-E⁺7-A-)

(Slow)
A E7
Where is the girl
F⁺m C⁺7
I loved all along?
D A
The girl that I loved
E7 A-
She is gone, she is gone.

A E7
All of my life
F⁺m C⁺7
I'd call yesterday.
D A
The spicks and the specks
E7 A-E⁺7.
Of my life, gone away.

A E7
All of my life
F⁺m C⁺7
I'd call yesterday.
D A
The spicks and the specks
E7 A E7
Of my life, gone away, everybody!

Coda: (Fade)
(Chord pattern A-A(7)-D-)
Spicks and specks, (2x)



FIRST OF MAY

B. R. & M. Gibb
BEE GEES/Polydor

Intro: D-G-D-A-

D When I was small
A F⁺m
And Christmas trees were tall
G D
We used to laugh while others used
A D
to play.
Don't ask me why
F⁺m
The time has passed us by
G A
Someone else who didn't find a
A
way.

Chorus:

G
Now, we are tall
D
And Christmas trees are small
Em7
And you don't ask the time of
D-D7-
day,
G
But you and I, our love will

D never die
Em7 G (A7sus)
But guess who'll cry come
D (A)
first of May.

D The apple tree that blooms for
F⁺m
you and me
G D
I watched the apples fallin' one
A
by one,
D F⁺m
And I recall the moment of them
all

G D
The day I kissed your cheek and
A
you were gone.
(Repeat Chorus)

Coda: (Fade)

D When I was small
F⁺m
And Christmas trees were tall
G D-(A)
Doo doo doo...
(D)
Don't ask me why
F⁺m
The time has passed us by,
(G) (D)
Someone else didn't...

TO LOVE SOMEBODY

R. & B. Gibb
BEE GEES/Polydor

Intro:
A-G-D, A pause
A—

There's a light
A certain kind o' light
That never shone on me,
I want my life to be
To live with you, live with you.

There's a way
Ev'rybody says
To do each and ev'ry little thing,
But what does it bring
If I ain't got you
Ain't got you, babe?

Chorus:
You don't know what it's like
Baby, you don't know what it's
like,
To love somebody, to love
somebody
The way I love you.
(Repeat Intro)

Hmm, in my brain
I see your face again
I know my frame o' mind,
You ain't got to be so blind
And I'm blind
So, so blind.

I'm a man
Can't you see what I am?
I live and I breathe for you,
But what good does it do?
If I ain't got you
Ain't got you, babe?
(Repeat Chorus to fade)

NEW YORK

MINING DISASTER, 1941
R. & B. Gibb
BEE GEES/Polydor

Intro: Am—

In the event of something happen-
ing to me
There is something I would like
you all to see,
It's just a photograph of someone
that I know.

Chorus:
Have you seen my wife, Mr.
Jones?
Do you know what it's like on
the outside?
Don't go talking too loud
You'll cause a landslide,
Mr. Jones.

I keep straining my ears to hear
a sound
Maybe someone is digging under-
ground,
Or have they given up and all gone
home to bed
Thinking those who once existed
must be dead?



(Repeat Chorus)
(Repeat 1st stanza)
(Repeat Chorus except last 2 words)
... Mr. Jones.
HOLIDAY
R. & B. Gibb
BEE GEES/Polydor
Intro: D-A-Am—

Ooh, you're a holiday,
such a holiday,
Ooh, you're a holiday,
such a holiday.

Refrain 1:
It's something I think's worth-
while
If the puppet makes you smile,
If not then you're throwing
stones
Throwing stones, throwing stones.

Ooh, it's a funny game
Don't believe that it's all the same,
Can't think what I've just said
Put the soft pillow on my head.

Refrain 2:
(Yet) Millions of eyes can see
Yet why am I so blind?
When the someone else is me
It's unkind, it's unkind.

Ad lib:
Tee pee pee
Tee pee pee
(Repeat Refrain 2)

Ooh, you're a holiday
Ev'—ry—day's such a holiday,
Now it's my turn to say
And I say you're a holiday.
(Repeat Refrain 1)

Code:
Tee pee pee
Tee pee pee

**I'VE GOTTA GET
 A MESSAGE**
 B. R. & M. Gibb
 BEE GEES/Polydor

 Intro: C—F— (2x)

Bb
 The preacher talked with me and
 Cm7
 he smiled

F
 Said, "Come and walk with me
 Bb
 Come and walk one more mile",
 Bb
 Now, for once in your life you're
 Cm7
 in love

F
 But you ain't got a dime
 G
 There's no time for the phone.

Chorus:
 C
 I've just gotta get a message to
 Cm7
 you

F G C
 Hold on, hold on,
 C
 One more hour and my life will
 Dm7
 be through
 F G C—F pause
 Hold on, hold on.

Bb Cm7
 I told him I'm in no hurry
 F
 But if I broke her heart
 Bb
 Then won't you tell her I'm sorry,
 Cm7
 And for once in my life I'm in love
 F
 And I gotta let her know

G
 Just in time before I go.
 (Repeat Chorus)
 Bb
 Well, I laughed but that didn't

Cm7
 hurt
 F
 And it's only her love
 Bb
 That keeps me wearing this dirt,
 Bb
 Now I'm cryin' but deep down
 Cm7
 inside

F
 Well, I did it to him
 G
 Now it's my turn to die.
 (Repeat Chorus except last
 word)
 C-G*
 ... on.

Code: (Fade)
 C*—D*—m7—F*—G*—
 (Ahh)



C*
 hold on,
 C*
 One more hour and my life will
 D*—m7
 be through
 F*—G* C*
 Hold on, hold on
 (Repeat chord pattern using words
 of Chorus)

WORDS
 B. R. & M. Gibb
 BEE GEES/Polydor

 Intro: G—

G
 Smile an everlasting smile
 A
 A smile can bring you near to me,
 D7
 Don't ever let me find you gone
 C
 'Cause that would bring a tear
 (G) G
 to me.

Bb
 This world has lost its glory
 Let's start a brand new story
 F
 now, my love,
 G
 Right now, there'll be no other
 time

A
 And I can show you how, my
 D7
 love.

G
 Talk in everlasting words
 A
 And dedicate them all to me,
 D7
 And I will give you all my life
 C/G (G)
 I'm here if you should call to
 G
 me.

Bb
 You think that I don't even mean
 D7—(pause)
 A single word I say,
 G
 It's only words and words are all
 D7
 I have

G—D7—
 To take your heart away.
 Ad lib:
 G—A—D7—C/G—
 (Da da da ...)

(Repeat last 4 lines of 2nd
 stanza except last word)
 * G—D7 (pause)
 ... away.

Code:
 (G)
 It's only words and words are
 (D7)
 all I have
 G—D7 (pause)
 To take your heart away.
 (Repeat except last chord)

I STARTED A JOKE
 B. R. & M. Gibb
 BEE GEES/Polydor

 Intro: G—m—C—D7— (2x)

G Bm
 I started a joke
 C D7
 Which started the whole world
 G Bm—C—
 crying,
 D7 G—Bm—
 But I didn't see
 C D7 G—Bm
 That the joke was on me, oh
 C—D7—
 no.

G Bm
 I started to cry
 C D7
 Which started the whole world
 G Bm—C—
 laughing,
 D7 G—Bm
 Oh, if I'd only seen
 C D7 G
 That the joke was on me.

Refrain:
 G Bm
 I looked up the sky
 C G
 Running my hands over my eyes,
 Bm Bm
 And I fell out of bed
 Em7 (or Em/D)— G Am
 Nursing my head from the
 D7—pause
 things that I've said.

G Bm
 Till I finally died
 C D7
 Which started the whole world
 G Bm7
 living,
 C D7 G—Bm
 Oh, if I'd only seen (oh, yeah)
 C D7 G
 That the joke was on me.
 (Repeat Refrain & last stanza)

Code:
 Bm C
 Oh no
 D7 G—Bm—C—D7
 That the joke was on me,
 G—Bm—C—D7—G
 Oh oh.

DON'T FORGET TO REMEMBER

B. & M. Gibb
BEE GEES/Polydor

Intro: F—D(7)—G—

Oh, my heart won't believe that
you have left me
I keep telling myself that it's true,
I can get over anything you want,
But I can't get myself over you.

Chorus:

Don't forget to remember me
And the love that used to be
I still remember you, I love
you,
In my eyes lies a memory
To tell the stars above
Don't forget to remember me,
my love.

On my wall lies a photograph
of you, girl
Though I tried to forget you
somehow,

You're the mirror of my soul,
so take me out on my own,
Let me try to go on livin' right

now.
(Repeat Chorus except last word)

WORLD

B. R. & M. Gibb
BEE GEES/Polydor

Intro: D—break

Chorus 1:

Now I found
That the world is round,
And of course it rains ev'ryday.

Leaving tomorrow
Where in the world will I be?
Tomorrow
How far am I able to see?
Why am I needed here?
(Repeat Chorus 1)

If I remember
All of the things I have done,
I remember
All of the times I've gone wrong,
Why do they keep me here?
(Repeat Chorus 1 except last word)

Intro: A—
... ev'ryday.

Code: D E
And now I found
That the world is round,
And [of course it rains] ev'ryday.
(Repeat to fade)

MASSACHUSETTES

B. R. & M. Gibb
BEE GEES/Polydor

Intro: G—

Feel I'm goin' back to
Massachusetts
Something's telling me I must go
home,
And the lights all went out in
Massachusetts
The day I left her standing on her
own.

Tried to hitch a ride to San
Francisco
Gotta do the things I wanna do,
And the lights all went out in
Massachusetts
They brought me back to see my
way with you.

Talk about the life in
Massachusetts
Speak about the people I have
seen,
And the lights all went out in
Massachusetts
And Massachusetts is one
place I have seen.

Code: (Fade)

I will remember Massachusetts
I will remember Massachusetts.
(Repeat)



PETER, PAUL & MARY

500 MILES

H. West
PETER, PAUL & MARY/WB
Intro:
C—Am—: (2x)
Dm—F—Dm—G(7)—C—

C Am
If you miss the train I'm on
Dm F
You will know when I am gone,
Dm Em
You can hear the whistle blow a
F G
hundred miles,
C Am
A hundred miles, a hundred miles
Dm F
A hundred miles, a hundred miles,
Dm Em
You can hear the whistle blow
F G
a hundred miles.

(1st stanza chords)
Lord, I'm one, Lord, I'm two
Lord, I'm three, Lord, I'm four,
Lord, I'm five hundred miles
from my home,
Five hundred miles, five hundred
miles
Five hundred miles, five hundred
miles,
Lord, I'm five hundred miles from
my home.

(1st stanza chords)
Not a shirt on my back
Not a penny to my name,
Lord, I can't go a-home this away.
This away, this away
This away, this away,
Lord, I can't go a-home this away.

C C/B Am, Am/G
If you miss the train I'm on
Dm/F F
You will know that I am gone,
Dm Em
You can hear the whistle blow
F C
A hundred miles.



IF I HAD A HAMMER

Seeger, Hayes
PETER, PAUL & MARY/WB

Intro:
D Bm G A D Bm
Ooh-ooh, ooh-ooh, ooh-ooh,
G A
ooh-ooh
D Bm G A
Ooh-ooh, ooh-ooh

D Bm-G A
If I had a hammer, I'd hammer
in the morning
D Bm-G
I'd hammer in the evening, all over
this land.

D
I'd hammer out danger, I'd hammer
out a warning
G D
I'd hammer out love between my
brothers and my sisters, ooh,
(D)
All over this land.
(Repeat Intro)

D Bm-G A
If I had a bell, I'd ring it in the
morning
D Bm-G

A D Bm-G A
I'd ring it in the evening all over
this land,

D
I'd ring out danger, I'd ring out
a warning
G D
I'd ring about a love between my

G D G-A
brothers and my sisters, ooh,
(D)
All over this land.
(Repeat Intro)

D Bm-G A
If I've got a hammer and I've got
a bell
D Bm-G
And I've got a song to sing all over
this world,

A D Bm-G A
It's the hammer of justice, it's the
bell of freedom
G
It's the song about the love

D G
between my brothers and my
sisters, ooh,
D G A
All over this land,
D
All over this land.

***** DONNA, DONNA

PETER, PAUL & MARY/WB

Am E Am E

On a wagon bound for market

Am Dm Am Am

There's a calf with a mournful

eye,

Am E Am E

High above him there's a swallow

Am Dm E Am

Winging swiftly through the sky.

Refrain:

G C

How the winds were laughing

G C

They laughed with all their might,

G C C

Laughed and laughed the whole

E7 Am

day through

E Am

And half the summer's night,

E Am

Donna, Donna, Donna, Donna

G C

Donna, Donna, Donna, Donna,

E Am

Donna, Donna, Donna, Donna

E

Donna, Donna, Donna, Donna.

(1st stanza chords)

Calves are easily bound and

slaughtered

Never knowing the reason why,

But whoever treasures freedom

Like a swallow has learned to fly.

(Repeat Refrain)

(1st stanza chords)

Stop complaining, said the farmer

Who told you a calf to be?

Why don't you have wings to fly

with

Like a swallow so proud and free.

(Repeat Refrain)

I DIG ROCK AND ROLL

MUSIC

Stokey, Mason, Dixon

PETER, PAUL & MARY/WB

D7

I dig rock and roll music

And I'd like to get the chance to

play (and sing it),

I figure it's about the happiest

sound

Goin' down today.

Am G

The message may not move me

Am G

Or mean a great deal to me,

Am E A7

But hey, it feels so groovy to say.

D7

I dig the Mamas and the Papas

At the trip Sunset Strip in L.A.,

And they got the good thing goin'

When the words don't get in the

way, yeah.

Am G

And when they're really 'wailin'

Am G

Michelle and Cass are sailin',

Am E

Hey, they really nail me to the

A7sus

wall, yeah.

D7

Donovan kind of in a dream

Trip that way,

His quiz tell images

Hey, he tell you 'bout the brighter

day.

Am G

And when the Beatles tell you

Because they would love to sell

you,

Am E A7sus

They mean exactly what they say.

D7

I dig, ho-ho, rock and roll music

I could really get it on that scene,

I think I could say somethin'

If you know what I mean.

Am G

But if I really say it

Am G

The radio won't play it,

Am E A7sus

Unless I lay it between the lines.

Code: (Fada)

D7

Pa pa pa pa pa pa

Pa pa pa pa pa

(Repeat to fade)

GREEN LEAVES

OF SUMMER

PETER, PAUL & MARY/WB

Am B

A time to be reapin'

Em D

A time to be sowin',

G G C

The green leaves of summer

F B7

Are callin' me home.

T'was so good to be young then

In the season of spring,

When the catfish were jumpin'

As high as the sky.

(1st stanza chords)

A time just for plantin'

A time just for plowin',

A time to be courtin'

A girl of your own.

T'was so good to be young then

To be close to the earth,

And to stand by your wife

At the moment of birth.

(1st stanza chords)

A time to be reapin'

A time to be sowin',

A time just for livin'

A place for to die,

T'was so good to be young then,

To be close to the earth,

Now the green leaves of summer

Are callin' me home.

BLOWIN' IN THE WIND

B, Dylan

PETER, PAUL & MARY/WB

Intro: Bb-C-F-Dm-Bb-C-F---

F Bb F

How many roads must a man walk

down

Before they can call him a man?

F Bb F

How many seas must a white dove

Drill

Before she sleeps in the sand?

F Bb F

How many times must the cannon

balls fly

F Bb C

Before they're forever banned?

Chorus:

F Bb C

The answer, my friend, is

F Dm

blowin' in the wind

Bb C7 F

The answer is blowin' in the wind.

(1st stanza chords)

How many years must a mountain

exist

Before it is washed out to the sea?

How many years can some people

exist

Before they're allowed to be free?

How many times can a man turn

his head

And pretend that he just doesn't

see?

(Repeat Chorus)

(1st stanza chords)

How many years must a man look

up

Before he can see the sky?

How many ears must one man have

Before he can hear people cry?

How many deaths will it take till

he knows

That too many people have

died?

Bb-C-F-Dm-

The answer is blowin' in the wind.

(Repeat Chorus)

(1st stanza chords)

A time just for plantin'

A time just for plowin',

A time to be courtin'

A girl of your own.

T'was so good to be young then

To be close to the earth,

And to stand by your wife

At the moment of birth.

(1st stanza chords)

A time to be reapin'

A time to be sowin',

A time just for livin'

A place for to die,

T'was so good to be young then,

To be close to the earth,

Now the green leaves of summer

Are callin' me home.

B, Dylan

PETER, PAUL & MARY/WB

Intro: Bb-C-F-Dm-Bb-C-F---

F Bb F

How many roads must a man walk

down

Before they can call him a man?

F Bb F

How many seas must a white dove

Drill

Before she sleeps in the sand?

F Bb F

How many times must the cannon

balls fly

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Before they're forever banned?

Chorus:

F Bb C

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F Dm

blowin' in the wind

Bb C7 F

The answer is blowin' in the wind.

(Repeat Chorus)

(1st stanza chords)

How many years must a mountain

exist

Before it is washed out to the sea?

How many years can some people

exist

Before they're allowed to be free?

How many times can a man turn

his head

And pretend that he just doesn't

see?

(Repeat Chorus)

(1st stanza chords)

How many years must a man look

up

Before he can see the sky?

How many ears must one man have

Before he can hear people cry?

How many deaths will it take till

he knows

That too many people have

died?

Bb-C-F-Dm-

The answer is blowin' in the wind.

(Repeat Chorus)

(1st stanza chords)

A time just for plantin'

A time just for plowin',

A time to be courtin'

A girl of your own.

T'was so good to be young then

To be close to the earth,

And to stand by your wife

At the moment of birth.

(1st stanza chords)

A time to be reapin'

A time to be sowin',

A time just for livin'

A place for to die,

T'was so good to be young then,

To be close to the earth,

Now the green leaves of summer

Are callin' me home.

B, Dylan

PETER, PAUL & MARY/WB

Intro: Bb-C-F-Dm-Bb-C-F---

F Bb F

How many roads must a man walk

down

Before they can call him a man?

F Bb F

CRUEL WAR
PETER, PAUL & MARY/WB

The cruel war is raging
Johnny has to fight,
Oh, I want to be with him
From morning till night.
I want to be with him
It grieves my heart so,
Won't you let me go with you?
No, my love, no.

(1st stanza chords)
Tomorrow is Sunday
Monday is the day.
That your captain will call you
And you must obey.
Your captain will call you
It grieves my heart so,
Won't you let me go with you?
No, my love, no.

(1st stanza chords)
I'll tie back my hair
Man's clothings I'll put on,
I'll pass as your comrade
As we march along.
I'll pass as your comrade
No one will ever know,
Won't you let me go with you?
No, my love, no.

(1st stanza chords)
Oh Johnny, oh Johnny
I fear you are unkind,
I love you far better
Than words can ever express,
Won't you let me go with you?
Yes, my love, yes!

FREIGHT TRAIN
PETER, PAUL & MARY/WB

Intro:
G-D7-G-B7-Em-C-G-D-
Freight train, freight train going
so fast
Freight train, freight train going
so fast,
Please don't tell what train I'm on
So they won't know where I've
gone.
(1st stanza chords)
Freight train, freight train, coming

'round the bend
Freight train, freight train, gone
again,
One of these days turn that train
around
Go back to my hometown.
(Repeat Refrain)

(1st stanza chords)
One more place I'd like to be
One more place I'd love to see,
To watch all those bluish moun-
tain's pine
When I ride old number nine.
(Repeat Refrain)

(1st stanza chords)
When I die please bury me deep
Down at the end of Leaguer Street,
So I can hear old number nine
When she goes rolling by.
(Repeat Refrain)

JAMAICA FAREWELL
PETER, PAUL & MARY/WB

Down the way where the nights
are gay
And the sun shines daily on the
mountain top,
I took a trip on a sailing ship
And when I reached Jamaica I
made a stop.

Chorus:
But I'm sad to say I'm on my way
Won't be back for many a day,
My heart is down my head is
turning around
I had to leave a little girl in
Kingston town.

(1st stanza chords)
Down at the market you can hear
Ladies cry out while on their heads
they bear,
Poppy, rice and fish are nice
And the rum is fine any time of the
year.
(Repeat Refrain)

(1st stanza chords)
Sounds of laughter everywhere
As the dancing girls away to and
fro,
I must declare my heart is there
Though I've been from Maine to
Mexico.
(Repeat Refrain)

LEAVING ON A JET PLANE
J. Denver
PETER, PAUL & MARY/WB

Intro:
A(M7)-D(6)-D-A-E7-

All my bags are packed, I'm ready
to go
I'm standing here outside your
door,
I hate to wake you up
goodbye.
But the dawn is breakin', it's
early morn
The taxi's waitin', he's blowin' his
horn
Already I'm so lonesome I
could cry.

Chorus:
So kiss me and smile for me
Tell me that you'll wait for me
Hold me like you'll never let
me go,
I'm leavin' on a jet plane
I don't know when I'll be back
again
Oh babe, I hate to go.

(1st stanza chords)
There's so many times I've let you
down
So many times I've played around
I tell you now, they don't mean
a thing.
Every place I go I think of you
Every song I sing I sing for you
When I come back I'll wear your
wedding ring (I'll wear your
ring).

(1st stanza chords)
Now the time has come to leave
you
One more time, let me kiss you
Then close your eyes, I'll be on
my way.
Dream about the days to come
When I won't have to leave alone
About the time I won't have to say
(I won't have to say).
(Repeat Chorus)

FOR BABY

(Bobby)

J. Denver

PETER, PAUL & MARY/WB

I'll walk in the rain by your side
I'll cling to the warmth of your
tiny hand,
I'll do anything to help you under-
stand

I'll do you more than anybody
can.

And the wind will whisper your
name to me

Little birds will sing along in time,

The leaves will bow down when
you pass by

And morning bells will chime.

(1st stanza chords)

I'll be there when you're feeling
down
To kiss away the tears if you cry,
I'll share with you all the happiness
I found

A reflection of the love in your
eyes,
And I'll sing you the song of the
rainbow

Whisper all the joy that is mine,
The leaves will bow down when
you walk by
And morning bells will chime.

(Repeat 1st stanza)

The leaves will bow down when
you walk by

And morning bells will chime.

MAN COME INTO EGYPT

PETER, PAUL & MARY/WB

There is a man come into Egypt
And Moses is his name,

When he saw the grief upon us
in his heart there burned a flame,

in his heart there burned a flame,
O Lord

In his heart there burned a flame,
When he saw the grief upon us



In his heart there burned a flame.

(1st stanza chords)

There is a man come into Egypt
His eyes are full of light,
Like the sun come up to Egypt
Come to drive away the night,
Come to drive away the night,
O Lord

Come to drive away the night,
Like the sun come up to Egypt
Come to drive away the night.

(1st stanza chords)

There is a man come into Egypt
He's lips for you and me,
On his lips the word is ringing
And the word is liberty,
And the word is liberty, O Lord
And the word is liberty,
On his lips the word is ringing
And the word is liberty.

(1st stanza chords)

There is a man come into Egypt
To stir the souls of men,
We will follow him to freedom
Never wear those chains again,
Never wear those chains again,
O Lord

Never wear those chains again,
We will follow him to freedom
Never wear those chains again.

TURN, TURN, TURN

Words from the Book of Ecclesiastics
PETER, PAUL & MARY/WB

To everything (turn, turn, turn)
There is a season (turn, turn, turn)

And a time for every purpose
under heaven.

A time to be born, a time to die
A time to plant, a time to reap,

A time to kill, a time to heal
A time to laugh, a time to

D G A, D
weep.

To everything (turn, turn, turn)
There is a season (turn, turn, turn)
And a time for every purpose
under heaven.

A time to build up, a time to break
down

A time to dance, a time to mourn,
A time to cast away stones

A time to gather stones
together.

To everything (turn, turn, turn)

There is a season (turn, turn, turn)
And a time for every purpose

under heaven.

A time of love, a time of hate

A time of war, a time of peace,

A time you may embrace

A time to refrain from
embracing.

To everything (turn, turn, turn)

There is a season (turn, turn, turn)
And a time for every purpose

under heaven.

A time to gain, a time to lose

A time to read, a time to sew,

A time to love, a time to hate

A time for peace, I swear it's not
too late.

To everything (turn, turn, turn)

There is a season (turn, turn, turn)

And a time for every purpose
under heaven.

Coda:
D-E-m-G-A-A (2x) D

ROLLING STONES

 (I Can't Get No)
SATISFACTION
 M. Jagger, K. Richards
 ROLLING STONES/Decca

 Intro: E-D-A- (4x)

Chorus:

E I can't get no satisfaction
 E I can't get no satisfaction,
 'Cause I tried and I tried and
 I tried and I tried
 I can't get no, I can't get no.

When I'm driving in my car
 And a man talks on the radio,
 He's telling me more and more

About some useless information
 supposed to fire my imagination.

I can't get no, no, no, no
 Hey, hey, hey

That's what I'll say.
 (Repeat Chorus)

When I'm watching my TV
 And a man comes on and tells me,

How white my shirts can be
 But he can't be a man,

'Cause he doesn't smoke the same
 cigarettes as me.
 (Repeat 2nd stanza)
 (Repeat Chorus)

When I'm ridin' down the world
 When I'm doing this and I'm signing
 that,

And I'm tryin' to make some girl
 She tells me, I better, better come

back maybe next week,
 'Cause you see I'm on a losing
 streak.

(Repeat 2nd stanza)

Code: (Fade)

I can't get no, I can't get no
 I can't get no satisfaction,
 No satisfaction, no satisfaction,
 no satisfaction, no satisfaction
 I can't get no...



JUMPIN' JACK FLASH

M. Jagger, K. Richard
ROLLING STONES/Decca

Intro:

B-E-A- (3x) B, B,
B-E-A- (2x)

I was born in a crossfire
hurricane

And I howled at my ma in the
driving rain,

But it's all right now, in fact it's
a gas

But it's all right, Jumpin' Jack
Flash,

It's a gas! gas! gas!

I was raised by a toothless bearded
hag

I was schooled with a strap right
across my back,

But it's all right now, in fact it's
a gas

But it's all right, Jumpin' Jack
Flash,

It's a gas! gas! gas!
Ad lib: (Repeat intro)

I was drowned, I was washed up
and left for dead

I fell down to my feet and I saw
they bled,

I frowned at the crumbs of a crust
of bread

I was crowned with a spike right
through my head,

But it's all right now, in fact
it's a gas

But it's all right, Jumpin' Jack
Flash,

It's a gas! gas! gas!

Code:

Jumpin' Jack Flash
It's a gas!
(Repeat to fade)

BACK STREET GIRL

M. Jagger, K. Richard
ROLLING STONES/Decca

Intro: G-C-G-, D-C-G- (2x)

I don't want you to be high
I don't want you to be down,
Don't want to tell you no lies
Just want you to be around,
Please come right up to my ears
You will be able to hear what I say.

Refrain:

Don't want you part of my world,
Just be my back street girl.
(Repeat Intro)

Please don't be part of my life
Please keep yourself to yourself,
Please don't you bother my wife
That way you won't get no help,
Don't try to ride on my horse
You're rather common and coarse

anyway,
(Repeat Refrain)
(Repeat Intro)

Please don't you call me at home
Please don't come knocking at
night,
Please never ring on the phone
Your manners are never quite right,
Please take the favors I grant
Curtsey and look nonchalant just
for me.

(Repeat Refrain)
(Repeat Intro)

HONKY TONK WOMEN

M. Jagger, K. Richard
ROLLING STONES/Decca

Intro: G-

I met a gin-soaked bar room queen
in Memphis
She tried to take me upstairs for

a ride
She had to leave me right across
her shoulder
'Cause I just can't seem to drink
you off my mind.

Chorus:

It's the honky tonk women
Gimme, gimme, gimme the honky
tonk blues.

I laid a divorcee in New York
City

I had to put up some kind of a
fight,

The lady then, she covered me with
kisses

She blew my nose then she blew
my mind.

(Repeat Chorus)

Yeah, alright.
Ad lib: (1st stanza chords)
(Repeat Chorus 2x)



UNDER MY THUMB
 M. Jagger, K. Richard
 ROLLING STONES/Decca

 Intro: F#m—E—D— (2x)

F#m E
 Under my thumb's the girl who
 D once had me down
 F#m E
 Under my thumb's the girl who
 D once pushed me around,
 A D
 It's down to me, the difference in
 B the clothes she wears
 F#m
 It's down to me, the change has
 E come,
 D A
 She's under my thumb.

F#m E
 Under my thumb's a squirming dog
 D who's just had her day
 F#m E
 Under my thumb's a girl who has
 D just changed her ways.
 A D
 It's down to me, the way she does
 B just what she's told
 F#m
 It's down to me, the change
 E has come,
 D A
 She's under my thumb.

F#m E D
 Under my thumb's a Siamese cat
 D of a girl
 F#m E
 Under my thumb, she's the
 E D A D
 sweetest pet in the world,
 B
 It's down to me, the way she does
 D just what she's told
 F#m
 It's down to me, the change has
 E come,
 D A
 She's under my thumb.

F#m E
 Under my thumb, her eyes are just
 D kept to herself
 F#m E
 Under my thumb, well, I, I can
 D still look at someone else,
 A D
 It's down to me, the way she talks
 B when she's spoken to

F#m
 It's down to me, the change has
 E come,
 D A
 She's under my thumb.

LADY JANE
 M. Jagger, K. Richard
 ROLLING STONES/Decca

 Intro: D—D9—D— (2x) D9—

D C
 My sweet Lady Jane, when I see
 G you again
 D C
 Your servant am I and will humbly
 G D remain,
 E7 Am
 Just be displeased, my love
 D7 G
 On bended knees, my love,
 C D Am D9
 I pledge myself to Lady Jane.

D C
 My dear Lady Anne, I've done what
 G I can
 D C
 I must take my leave; for promised
 G D I am,
 E7 Am
 The play is run, my love
 D7 G
 Your time has come, my love.
 C D Am D9
 I pledged my soul to Lady Jane.
 Ad lib: (1st stanza chords)

D C
 Oh, my sweet Marie, I wait at your
 G door
 D C
 The sands have run out; for your
 G D lady and me,
 E7 Am
 When love is high, my love
 D G
 Her station's right, my love.
 C D Am D9 D
 Life is secure with Lady Jane.

GET OFF MY CLOUD
 M. Jagger, K. Richard
 ROLLING STONES/Decca

 Intro: E-A-B-A- (2x)
 E A B
 I live on an apartment on the 99th
 A floor of my block
 E A-B-A-
 And I sit at home, lookin' out of
 the window,
 B A E A-B-A-
 Imaginin' the world has stopped

E A
 And here flies a guy who's all
 B dressed up just like a Union
 A Jack.
 E A-B-A-
 'Cause I've won five pounds if
 B I have his kind of detergent
 A pack.
 E A-B-A-

Chorus:
 E G#m
 I said, hey! (hey!), you! (you!)
 A B
 Get off my cloud!
 (Repeat 3x)
 D B
 Don't hang around, 'cause two's
 E a crowd
 E A-B-A-
 Off my cloud, baby

E A
 The telephone is ringing
 B A
 I say, "Hi! It's me, who's there on
 E the line?"
 A A-B-A-
 A voice says, "Hi! Hello! How are
 you?"
 E A E A-B-A-
 Well, I guess I'm doing fine,
 E A
 Well, it's 3 a.m., there's too much
 noise
 B A
 Don't you people ever wanna go
 E to bed?
 E A-B-A-
 Just 'cause you feel so good
 B A
 Do you have to drive me out of
 E my head?
 E A-B-A-
 (Repeat Chorus)

E A
 I was sick and tired, fed-up with
 B everything'
 B A
 And decided to take a drive
 E downtown.
 E A
 Nowhere a crowd of people
 B A
 There was nobody, not a soul
 E around.
 E A B
 I laid myself down, I was so tired,
 A E A-B-A-
 I started to dream
 A
 In the mornin', the parking ticket
 B A
 was just like a flag slipped on
 E my window screen.
 E A-B-A-
 (Repeat Chorus to fade)



RUBY TUESDAY

M. Jagger, K. Richard
ROLLING STONES/Decca

Am G F G
She would never say where she
C Cm9-C-Cm9 pause
came from

Am G F G
Yesterday don't matter if it's
Gsus-G pause
gone.

Am D7 G Am
While the sun is bright or in the
D7 G
darkest night,

Cm9-C-Cm9-C
No one knows, she comes
G Gsus-G pause
and goes.

Chorus:
C G C
Goodbye, Ruby Tuesday

Who could hang a name on you?
When you change with every

Am
new day
G Gsus G
Still I'm gonna miss you.

Am G F
Don't question why she needs,
G C Cm9-C-Cm9 pause
to be so free

Am G F G
She'll tell you it's the only way
Gsus-G pause
to be,

Am D7 G Am
She just can't be chained to a life
D7 G
where nothing's gained

C Cm9-C-
And nothing's lost for
Cm9 G Gsus-G pause
such a cause.

(Repeat Chorus)

Am G F G
"There's no time to lose," I heard
C Cm9-C-Cm9 pause

her say
Am G F G
Cast your dreams before they slip
Gsus-G pause
away.

Am D7 G Am
Dying all the time, lose your
D7
dreams

G Cm9-C-Cm9-C-
And you will lose your mind
G
sin't life unkind?

(Repeat Chorus)

AS TEARS GO BY

M. Jagger, K. Richard
ROLLING STONES/Decca

Intro: G-A-C-D-Dsus, D,

G A
It is the evening of the
C-D-Dsus, D,
day

G A
I sit and watch the children
C-D-Dsus, D,
play,

C D
Smiling faces I can see
G Em-Em, D,
But not for me,

C D
I sit and watch as tears go by.

G A
My riches can't buy ev'ry-
C-D-Dsus, D,
thing

G A
I want to hear the children
C-D-Dsus, D,
sing,

C D
All I hear is the sound

G Em
Of rain falling on the
Em, D,
ground,

C
I sit and watch as tears go
D-Dsus-D
by.

Ad lib: (Hum & play 1st stanza
chord pattern)

G A
It is the evening of the
C-D-Dsus, D,
day

G A
I sit and watch the children
C-D-Dsus, D,
play,

C D
Doing things I used to do
G Em-Em, D,
They think are now,

C D
I sit and watch as tears go by.

BUDDY HOLLY & THE CRICKETS

PEGGY SUE

J. Allison, N. Petty, B. Holly
BUDDY HOLLY & The Crickets/
Carol

Coral

Intro:
C-Eb-Ab-(F# F#) -G pause
C_____

If you know Peggy Sue
 Baby, you'll know why I feel blue
 About Peggy, my Peggy Sue,
 Oh well, I love you, girl
 I love you, my Peggy Sue

^C Peggy Sue, ^F Peggy Sue
^C Oh, how my heart yearns for you
^F Oh, Peggy, my Peggy Sue, ^{C-F-C}
^G Oh well, I love you, girl
^F I love you, my Peggy Sue, ^{C-F-C-G}

Chorus:

C
Peggy Sue, Peggy Sue
Ab
Pretty, pretty, pretty, pretty
C
Peggy Sue
F C#C
Oh, Peggy, my Peggy Sue,

Oh well, I love you, girl
I love you, my Peggy

C-Eb-(F⁰F⁰G⁰G⁰ pause)
SUB

(Repeat 1st stanza moving chords
1 fret (C[#]) higher)
(Repeat Chorus, moving chords 1 fret
(C[#]) higher except last word)
C[#]-F[#]-C[#]-G[#].
Sue

C^* F^*
I love you, Peggy Sue
 C^* F^*
With a love so rare and true



Oh, Peggy, my Peggy Sue, oh oh,
oh oh

Oh well, I love you, girl,
I want you, my Peggy Sue

Oh well, I love you girl
I love you, Peggy Sue

THAT'LL BE THE DAY

N. Petty, B. Holly, J. Allison
BUDDY HOLLY & The Crickets/
Coral

Intro: A—break E.

Chorus:

D
(Well) That'll be the day
When you say goodbye.

That'll be the day
When you make me cry.

D
You say you're gonna leave
You know it's a lie,
A pause **F**
'Cause that'll be the day when
A
I die

Well, went to the shoppin' store
You shouted out your heart,
So if we'd ever part
Then I'd feel blue.

D Hear that you love me, baby
A Hear that you tell me, baby,
B7 E
That someday when I'll be through.
(Repeat Chorus)
e.d. 128

Ad lib: A—O—A—E—O7—A—E—

(Repeat Chorus)

Code:

Well, that'll be the day, hoo hoo
That'll be the day, hoo hoo,
That'll be the day, hoo hoo
That'll be the day, hoo hoo,
That'll be the day! **A-break, A hold, A**

EVERYDAY

Intro: E-A-B: (2 x)

E A B
 Everyday, it's gettin' closer
 E A B
 Goin' faster than a roller coaster,
 E A
 Love like yours will surely
 B E A B
 Come my way (hey, hey, hey).

E A B
 Everyday, it's gettin' faster
 E A B
 Everyone said, "Go ahead and ask
 her",
 E A
 Love like yours will surely
 B E A B
 Come my way (hey hey hey).

References:

Everyday seems a little longer
(And) Every way, love's a little
stronger,
Come what may, do you ever
long for

True love from me?
(Repeat 1st stanza)
Ad lib: (2nd stanza chords)
(Repeat Refrain & 1st stanza)

Code:

Love like ours will surely be
~~E-A-C, B, E~~
 here to stay.

DIANA ROSS & THE SUPREMES



***** STOP! IN THE NAME OF LOVE

E. Holland, L. Dozier, B. Holland
DIANA ROSS & THE SUPREMES/
Tamla

***** Chorus 1:

A_m G/B
Stop! In the name of love
FM7 G7(B)
Before you break my heart.

Ad lib: C-F-C- (2x)

C Em/B
Baby, baby, I'm aware of where
you go

Gm/Bb A7
Each time you leave my door,

F G7
I watch you walk down the street

F G7
Knowing your other love you meet,

C G
But this time before you run to her

F Leaving me alone to cry,
C-F C
Haven't I been good to you?
C-F C
Haven't I been sweet to you?

Chorus 2:

A_m G/B
Stop! In the name of love
FM7 G7(B)
Before you break my heart,

A_m G/B
Stop! In the name of love
FM7 G7(B)
Before you break my heart,
C-F-C-
Think it over
C-F-C-
Think it over.

C Em/B
I've known of your, your secluded
nights

Gm/Bb A7
I've even seen her maybe once or
twice,

F G7
But is her sweet expression

F
Worth more than my love and
affection?

C G
This time before you leave my arms

F
And rush off to her charms,

C-F C
Haven't I been good to you?

C-F C
Haven't I been sweet to you?
(Repeat Chorus 2)

C Em/B
I've tried so hard, hard to be
patient

Gm/Bb A7
Hoping you'd stop this infatuation,

F G
But each time you are together

F G7
I'm so afraid I'm losing you forever.
(Repeat Chorus 2 except last 2 lines)

Code:

A_m G/B
Stop! In the name of love
FM7 G7(B)
Before you break my heart.
(Repeat to fade)

MY WORLD IS EMPTY WITHOUT YOU

E. Holland, L. Dozier, B. Holland
DIANA ROSS & THE SUPREMES/
Tamil

Intro:

Em—G—
Em—G—A—

Chorus 1:

Em G
My world is empty without you,
babe

Em G
My world is empty without you,
babe. G#m7-

D A/C#
And as I go my way alone

Em D
I find it hard for me to carry
A7-A7(6)-
on,

D
I need your strength, I need your
A/C#
tender touch

Em
I need the love, my dear,

Em A-Asus-
I miss so much.
(Repeat Chorus 1)

D A/C#
From this old world I try to hide
my face

Em Dm/D
But from his loneliness there's
A7-A7(6)-
no hiding place,

D A/C#
Inside this cold and empty house
I dwell

Em Bm
In darkness with memories I know
A-Asus-
so well,

Ad lib: Em—G— (2x)

Refrain:

A/C# Am/C
I need love now more than before
F Gm A7
I can hardly carry on anymore.

Chorus 2:

Em G
My world is empty without you,
babe

Em G
Without you, babe, without you,
G#m7-
babe.

D A/C#
My mind and soul have felt like this

Em Dm/D
Since love between us no more
A7-A7(6)-
exist,

D A/C#
And each time that darkness falls

Em Bm
It finds me alone with these four
A-Asus-
walls.

Code: (Fade)

Em G
My world is empty without you,
babe

Without you, babe. G—

(Repeat last line)

YOU KEEP ME HANGIN'
ON

E. Holland, L. Dozier, B. Holland
DIANA ROSS & THE SUPREMES/
Tamil

Intro:
G—F(6)—F/C—Em7-D7(aug)-

Chorus 1:

G F(6)
Set me free, why don'tcha baby?

F/C Bbm7
[Get out my life] why don'tcha
[Let me be]
D7(aug)
baby?

G F(6)
'Cause you don't really love me

You just keep me hangin' on; F/C Bbm7-D7(aug)

G (Now) You don't really [want]
[need]

[But you] F/C
[You just] keep me hangin'
[You just] F(6)
Bbm7-D7(aug)-
on.

Bb7sus
Why do you keep a-comin' around

Es Bb
Playing with my heart?

Bb7sus
Why don'tcha get out of my life

Es Bb-F/A-
And let me make a new start?

F
Let me get over you

D7
The way you've gotten over me.
(Repeat Chorus 1)

Bb7sus
You say although we broke up

Es Bb
You still wanna be just friends,

Bb7sus
But how can we still be friends

Es
When seein' you only breaks my

G D pause
heart again?

And there ain't nothing I can do
about it.

Chorus 2:

G
(Woh woh woh)



Set me free, why don'tcha baby? F(6)

(Woh woh woh) F/C

Get out my life, why don'tcha
D7(aug)
baby?

G F(6)
You don't really [love]
[need] me

[But still] F/C
[But you] keep me hangin'

Bbm7-D7(aug)
on.

(Repeat)

Bb7sus
You claim you still care for me

Es
But your heart and soul needs to be
Bb free.

Bb7sus
Now that you've got your freedom

Es Bb-F/A-
You wanna still hold on to me,

F
You don't want me for yourself

D7
So let me find somebody else, hey!

Code: (Fade)

G F(6)
Why don'tcha be a man about it
F/C Bbm7-D7(aug)-
and set me free (who)

G F(6)
Now you don't care a thing
about me...

DAVE CLARK FIVE

HURTIN' INSIDE

Clark, Smith
DAVE CLARK FIVE/Parlophone

Intro: Bm, C^m m3 (2x)

A C^m
I'll never know
Bm E
Why did you leave me,
A C^m
Those tears that show
Bm E
Are they really grieving me?
D D^{dim}
I know I lied that tears are in
my eyes
A F^m
Now you'll never know,
Bm E
That it's hurting inside, hurting
C^m
inside,
Bm E A-F^m
You'll never know
A F^m A-F^m (Intro)
You'll never know.

A C^m
Have I done so wrong?
Bm E
That you won't take me back now,
A C^m
I'm trying to be strong
Bm E
I'll hold my tears back now,
D D^{dim} +
But if you don't care about the
tears I'll shed
A F^m
Then let me know,
Bm C^m Bm
'Cause it's hurting inside, hurting
C^m
inside,
Bm E A-F^m
You'll never know
A F^m A-F^m (Intro)
Ad lib:
(1st stanza chords)
You'll never know,
You'll never know.

A C^m
Won't you come on home?

Bm E
And please forgive me,
A C^m
I promise I won't roam
Bm E
If you say you still love me,
D
I'll hold you, dear
D^{dim} A
I'll hold you near, close to my
F^m
heart,
Bm C^m Bm
And it won't hurt me inside, hurt
C^m
me inside
Bm E A-F^m
Our love will go on,
A F^m A-F^m (Intro) A
Our love will go on,
BECAUSE
Clark
DAVE CLARK FIVE/Parlophone

Intro: G-Gaug-G6-Gaug-

G Gaug
It's right that I should care

G6 G7
about you
Am
And try to make you happy when
D Gaug
you're blue,
G Gaug C
It's right, it's right to feel the way
Cm
I do
G Am D G
Because, because I love you

Refrain:
Am D
It's wrong to say I don't think
G-E^m
of you
Am D
'Cause when you say these things
A
You know it makes me
D, Gaug
blue.

G Gaug
Give me one kiss and I'll be
G6 G7
happy
Am D Gaug
Just, just to be with you,
G Gaug C
Give me, give me a chance to be
Cm
near you
G Am D G-D, D,
Because, because I love you.
Ad lib:
G-Gaug-G6-G7-
Am-D-G-D^m, D,
(Repeat 2nd stanza except last word)
G-E
... you.
Am D G-(G6)
Because, because I love you.



WHENEVER YOU'RE
AROUND
Clark, Smith
DAVE CLARK FIVE/Parlophone
Intro: C-DM7-Dm7-G7-1 (2x)

C CM7 Dm7 G7
I can tell whenever you're
C-DM7-Dm7-G7-
around
C CM7 Dm7 G7
I'm so glad that you're the love
C-DM7-C (or C5-C3)-
I found,
F
When people say we should never
* have met
Fm
I know they're wrong 'cause there
C(M7)-A-
are no regrets for us,
D Dm G7
Whenever you're around,

C CM7 Dm7 G7
I can feel that something in
C-DM7-Dm7-G7-
your kiss
C CM7 Dm7 G7
And I know that you'll be hard to
C-DM7-C-
miss,
F
I feel so good whenever you are
near
Fm
And there's no need to ever cry a
C(M7)-A-
tear for you,
D Dm G7
Whenever you're around,

Bridge:
C(sus) C(6)
Anytime you want my love
C(sus) C(6)
I'll be waiting here,
C(sus) Dm
Anytime you want my arms
F They'll be waiting to hold you,
F Em pause
hold you,
(Repeat 1st stanza except last word)
C
... around,

EVERYBODY KNOWS
Reed, Mason
DAVE CLARK FIVE/Parlophone
Intro: D-
D
Wish they hadn't seen you walk
away
E D A
And heard me beg you stay, please
stay,
D
Why, why did we choose this

E7
crowded place?
Gm A
They all know it 'cause I show it
D (D7-D6-D-)
in my face,
Chorus 1:
G E7 A7
Ev'rybody knows you said goodbye
D7 G
Ev'rybody knows we're through,
G E7 A7
Now they all can see the tears
I cry
D7 G
Running down my face for you,
D
They all said it's too good to be
Em true
E D A
It will make a fool of you one day,
D
I just laughed and said our love
E7
was strong
Gm A
But you left me and they all know
D (D7-D6-D-)
I was wrong.

Chorus 2:
G E7 A7
Ev'rybody knows you're tired of
me
D7 G
Ev'rybody knows we're through,
G E7 A7
Though I'm on my own I can't
be free
D7 G
Baby, I just live for you,
(Repeat Chorus 1 & 2, fade)
TILL THE RIGHT ONE
COMES ALONG
Clark, Smith
DAVE CLARK FIVE/Parlophone
Intro: F/C, G(6), F(6),

C C7
It's not the first time it's happened
to me
F Fm
(Cause) Ev'ry girl I seem to get
leaves me,
C Am
But I'll keep on trying
F
Till the right one comes along,
F Em Dm
oh oh oh,
C C7
Ev'rytime I think this is the one
Fm
All she'd do is get up and run,
C Am
But I'll keep on tryin'

F G C(F-C-)
Till the right one comes along
Refrain:
E I tried so hard but it seems no
Am
use
D7
'Cause ev'rytime I get to like
somebody,
G
They just get up and leave
Gsus
And it gives me the blues,
(Repeat 1st stanza)
Ad lib: (1st stanza chords except last
line)
(Repeat Refrain & 2nd stanza)
F Em Dm
Oh oh oh
C Am
I'll keep on trying
F C
Till the right one comes along,
F Em Dm
Oh oh oh
C Am
I'll keep on trying
F G
Till the right one comes
C pause F Em Dm C
along.
BERNEDETTE
Clark, Smith
DAVE CLARK FIVE/Parlophone
Intro: CM7-G-M7-Dm-G-
CM7 G-M7 Dm
Bernedette, please don't let the
G CM7
world pull us apart
G-M7 Dm
If you do - you know it will
G A dim
only break my heart,
F(6)
If you really care
Em Am
If you want to share,
D Am
All the dreams I'm dreaming
F G
Let me know please let me know,
CM7 G-M7 Dm G
Bernedette, I can't get you out
CM7
of my mind
G-M7 Dm
And I hope you will stay
G A dim
and always be mine,
F(6)
You will always be
Em Am
A special part of me,
D Am F
For the things you do and say
G
I know are meant for me,
Ad lib:
(Use chords of 2nd stanza and sing last
3 lines)
CM7, G-M7, F-M7, CM7 (C6)

MATT MONRO

FOR MAMA

MATT MONRO/Parlophone

Intro: A7—

Dm

She said, my son, I beg of you
I have a wish that must come true
The last thing you can do for

A

mama,

A7

Please promise me that you will
stay

And take my place while I'm away
And give the children love each
day,

Dm

I have to cry, what could I say?

F

How hard I've tried to find the
words

I prayed she would not see

Dm

me cry,

So much to say that should be
heard

A

But only time to say goodbye to

A7 Dm-Gm

mama,

Dm

They say in time I will forget

Yet still today my eyes are wet,

A7

I tell myself to smile for mama.

Gm

Now soon there'll be another

A7

spring

And I will start remembering,

The way she loves to hear me sing

Her favorite song,

Dm Gm-C F

Ave Maria, Ave Maria,

A7

The children all have grown up

Dm

now

Gm

C

F

I've kept my promise to mama,

Gm

Dm

I cannot guide them anymore

I've done my best all for mama.

Code:

Gm-C F

Ave Maria

A7

Dm

Still this is so very small

A7

Dm-Gm-Bb-D

For all she did for me.

BEFORE YOU GO

MATT MONRO/Parlophone

Intro: D-Bm-G-A-D—

D

Bm

Come to me before you say

goodbye

G

Hold me close before I start to cry,

D

I will miss you more than you

Bm

can ever know

C

So kiss me once again before you

A G

go.

A

D

I long with all my heart

For you to stay with me

G Bm

But I know that this can never be,

D

Only yesterday you said we'd

G

never part

G Gm Em G

And now you leave me forsaken

Gb7

Alone with this ache in my heart.

Refrain:

G

Though our love is an ember,

Gm

my darling, remember

D

Gbm

I love you so,

G

A

Just kiss me once again before you

Gbm

go

A

A7

Before you leave me now,

D

Before you go,

(Repeat Refrain)

Code: D-Bm-Gm-D

WALK AWAY

MATT MONRO/Parlophone

Intro: C-Am-F-G-C

C

Walk away, please go

F

Before you throw your life away

A life that I could share for

just a day,

C

We should have met some years ago

C

For your sake, I'll say

Walk away, just go.

C

Walk away and live

F

A life that's full with no regret

Don't look back at me,

Just try to forget,

C

Why build a dream that cannot

come true?

So be strong, reach the stars now

Walk away, walk on.

Refrain:

If I heard your voice

I'd beg you to stay,

So don't say a word

Just run, run away.

Hmm-mm, goodbye, my love

My tears will fall now that you're

gone,

I can't help but cry

But I must go on,

I'm sad that I, after searching

so long

Know I love you, but told you

Walk away, walk on,

Walk on.

THE ASSOCIATION

NEVER MY LOVE

D. & D. Addis
THE ASSOCIATION/WB

Intro:

(E/E, F, G, B~) C—pause; (2x)
(E/E, F, G, B~)

C You ask me if there'll come a
Bb time

When I grow tired of you,

Am Never, my love

F Never, my love.

C You wonder if this heart of mine
Bb Will lose its desire for you,

Am Never, my love

F Never, my love.

Refrain:

E7sus-E7 Am
What makes you think love will
D7sus, D7, end

GM7 CM7
When you know that my whole
FM7—F Em pause
life depends on you
(on you?)

Add lib:
(E/E, F, G, B~)
C G—Bb—F—C—
(Ta ta ta...)

Am C
(Never, my love)
FM7 C
(Never, my love).

C You say you fear I'll change my
Bb mind

I won't require you,
F C
Am C
Never, my love (never, my love)

FM7 C
Never, my love (never, my love).

Refrain:

E7sus-E7 Am
How can you think love will
D7sus, D7, end

GM7 CM7
When I've asked you to spend
FM7 F Em
your whole life with me
FM7 hold
(with me?)

Code:

(E/E, F, G, B~)
C—G7—Bb—F—C.

Am C
Never, my love, (never, my love)

FM7 C
Never, my love, (never, my love).
(Repeat to fade)

CHERISH

T. Kirkman
THE ASSOCIATION/WB

Intro: F(9)—EbM7—; (2x)

F(9) C7sus
Cherish is the word I use to
describe
EbM7—C7sus

F(9)
All the feeling that I have hiding
C7sus EbM7—C7sus
here for you inside

You don't know how many times
Am7

I've wished that I had told you,

You don't know how many times
Bb

I've wished that I could hold you,

You don't know how many times
BbM7

I've wished that I can hold you,

Am7 Gm7 Bb
Into someone who could cherish

me

As much as I cherish you.

F(9) C7sus
Perish is the word that more than
EbM7—C7sus

applies
F(9) C7sus
To the hope in my heart each time
EbM7—C7sus

I realize,
Am7
That I am not gonna be the one to
share your dreams

That I am not gonna be the one
to share your schemes,

Am7
That I am not gonna be the one to
share what seems to be

Gm7 Bb
The life that you could cherish as
C—
much as I do yours.

Refrain:

Gm7
Oh, I'm beginning to think that
C7
man has never found

Am7
The words that could make you
want me,

C
That have the right amount of
F Bb
letters, just the right sound

Bb Gm7
That could make you hear, make
you see,

Am7
That you are driving me out of
C7—break
my mind.

F(9)
Oh, I could say I need you, but
C
then you'd realize

Cm D7
That I want you just like a thousand
other guys,

Bb
Who'd say they loved you with all
C7
the rest of their lives

Dm Bb
When all they wanted was to touch
Am7 Gm7
your face, your hands,

BbM7 C7—D7—break
And gaze into your eyes.

Repeat 1st stanza using the ff. chords:
G—C—Bb—C—; (2x)
BbM7—C—; (2x)

Gm7—C, Bm7, Am7 pause

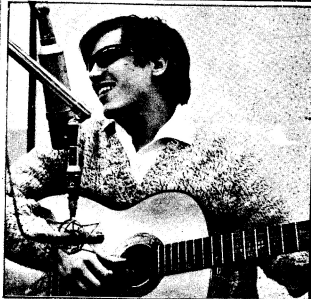
F—D7—break

Code: D—(G) (C) D—

And I do cherish you
(9) (C) D—(G) (C) D—break

And I do cherish you,
(Gm7) BbM7
Cherish is the word.

JOSE FELICIANO



RAIN

J. & H. Feliciano
JOSE FELICIANO/RCA

Intro: F#m

F#m

Listen to the pouring rain,
listen to it pour,
And with ev'ry drop of rain

You know I love you more,
Let it rain all night long

Let my love for you grow strong.

As long as we're together

Who cares about the weather?

(1st stanza chords)

Listen to the falling rain, listen to
it fall

And with ev'ry drop of rain
I can hear you call,
Call my name right out loud
I can hear above the clouds,

And I'm here among the puddles

You and I together huddle,

Listen to the falling rain,

listen to the rain.

Chorus:

(G#) A D A D
It's raining, it's pouring

The old man is snoring,

Went to bed and he bumped his
head

Couldn't get up in the morning.
(Repeat 2nd stanza)

Code:

C#7

Listen to the falling rain, listen to
the rain (hmm).

(Repeat 2x) F#m

F#m

Rain, hmm hmm,

ONCE THERE WAS A LOVE

Feliciano, Janard
JOSE FELICIANO/RCA

Intro:

Cm-G/B-C7-F#m

F#m/Ab-Cm-Cm7-D7/A-F#m/Ab-G7sus-
G7.

Cm G/B
Once there was a love

Deeper than any ocean,

Once there was a love

Filled with such devotion,

It was yours and mine ...

Cm G/B
To hold and cherish

And to keep for a lifetime,

Then you went away

On that lonely day,

Once there was a love.

Chorus:

Now I don't know how I can
go on,

Somehow I feel so all alone,

Wond'rin' where I've gone wrong.

Cm G/B
Once there was a love

That will never come again,

So let's not pretend

Once there was a love,

But that was long ago.

(Repeat Chorus)

(Repeat last stanza except last word)

Cm—

ago.

Code:

Cm-G/B-C7-F#m

F#m/Ab-Cm-Cm7-D7/F#m-G7sus, G7

hold C

SURFIN' U.S.A.

C. Berry, B. Wilson
BEACH BOYS/Capitol

Intro: Eb—

Eb break

If ev'rybody had an ocean across
the U.S.A.

Then ev'rybody'd be surf'in' like
California,

You'd see 'em wearin' their baggies,
Huarachi sandals too

A bushy bushy blonde hairdo,
surf'in' U.S.A.!

You'll catch 'em surf'in' at Del Mar
(inside outside U.S.A.), Ventura
County Line (inside outside
U.S.A.)

Santa Cruz and Tressels (inside
outside U.S.A.), Australia's

Narabine (inside outside U.S.A.),

All over Manhattan (inside outside
U.S.A.) and down Doheny Way
(inside outside)

Ev'rybody's gone surf'in', surf'in'
U.S.A.!

BEACH BOYS

We'll all be plannin' out a
(1st stanza chords)
route we're gonna take real soon
We're waxin' down our surfboards,
we can't wait for June,
We'll all be gone for the summer,
we're on safari to stay
Tell the teacher we're surf'in',
surf'in' U.S.A.!

(1st stanza chords)
At Haggarty's and Swami's (inside
outside U.S.A.), Pacific Palisades
(inside outside U.S.A.)
San Onofre and Sunset (inside
outside U.S.A.), Redondo Beach
L.A. (inside outside U.S.A.),
All over La Jolla (inside outside
U.S.A.), at Waimea Bay
(inside outside)
Ev'rybody's gone surf'in', surf'in'
U.S.A.!

Add lib:
Bb—Eb— (2x)
Ab—Eb—

Code: Bb
(Yeah) Ev'rybody's gone surf'in',
Ab break Bb
surf'in' U.S.A.!

(Repeat to fade)
LITTLE HONDA
B. Wilson, M. Love
BEACH BOYS/Capitol
NOTE: Original key is one fret (C#)
higher.

Intro:

Gof—

I'm gonna wake you up early 'cause
I'm gonna take a ride with you
We're goin' down to the Honda
shop, I'll tell you what we're
gonna do,

Put on a rugged sweatshirt, I'll
take you anywhere you want me
to.

Chorus:

First gear (Honda, Honda), it's
alright (go faster, faster)

Second gear (Honda, Honda),
rolling fast (go faster, faster),

Third gear (Honda, Honda), hang
on tight (go faster, faster)
Faster (it's alright).

(1st stanza chords)
It's not a big motorcycle, just a
groovy little motorbike
It's more fun than a barrel of
monkeys that two will find,
We'll ride on out o' the town
to any place I know you'll
like.
(Repeat Chorus)

(1st stanza chords)
It climbs on hills like a Matchless
'cause my Honda's built really
light
When I go into the turns, lean on
me and hang on tight,
I'd better turn on the light so
we could ride my Honda
tonight.
(Repeat Chorus to fade)



FUN, FUN, FUN
 B. Wilson, M. Love
 BEACH BOYS/Capitol

 Intro:
 Eb break: (2x)
 Ab—Eb—Bb—Ab—Eb—Bb—

Well, she got her Daddy's car and
 she cruised to the hamburger
 stand now

Seems she forgot all about the
 library like she told her old man
 now,

And with the radio blatin' goes
 cruisin' just as fast as she can
 now.

Chorus:
 And (she'll) have fun, fun, fun
 [we'll]
 ['til her Daddy takes her]
 [now that Daddy took the]
 T-bird away

(Fun, fun, fun, 'til her Daddy
 takes her/now that Daddy took
 your) T-bird away).

(1st stanza chords)
 Well, the men stood starin' 'cause
 she walks, looks and drives like
 an ace now
 (You walk like an ace now) (2x)
 She makes the Indie 500 look like
 a Roman chariot race now,
 (You look like an ace now) (2x)
 A lot o' guys try to catch her but
 she leaves 'em on a wild goose
 chase now

(You drive like an ace now). (2x)
 (Repeat Chorus)
 Ad lib:
 Bb—Eb—
 Bb—F—Bb—

(1st stanza chords)
 Well, you knew all along that your
 Daddy's been wise to you now
 (You shouldn't have lied now) (2x)
 And since he took your set o' keys,
 you've been thinkin' that your
 fun is all through now,
 (You shouldn't have lied now) (2x)
 But you can come along with me
 'cause we got a lot of things to
 do now
 (You shouldn't have lied now). (2x)

(Repeat Chorus 2x)

Code:

(Hoo-wee, hoo-wee-hoo)
 Bb
 Fun, fun now that Daddy took
 your T-bird away,
 Eb
 Fun, fun now that Daddy took
 your T-bird away.

(Repeat to fade)

GOOD VIBRATIONS

B. Wilson, M. Love
 BEACH BOYS/Capitol

Dm C
 I, I love the colorful clothes she
 wears
 Bb
 And the way the sunlight plays
 upon her hair,
 A7
 C
 I hear the sound of a gentle rain
 Bb
 On the wind that makes her
 perfume through the air,
 A7

Chorus:

F7 F# F
 I'm thinkin' of good vibrations
 F7 F# F
 She's givin' me excitations.
 (Repeat)
 G7 G# G
 I'm thinkin' of good vibrations
 G7 G# G
 She's givin' me excitations,
 A7 A# A
 I'm thinkin' of good vibrations
 A7 A# A
 She's givin' me excitations.

(1st stanza chords)

Close my eyes, she's somehow
 close; now
 Softly smile, I know she must
 be kind,
 When I look in her eyes
 She goes with her tear or blush
 some more.

(Repeat Chorus)

Interlude:

A7-A#-A- (12x)
 D7 D# D
 I don't know where but she sends
 me there,
 D7-D#-D-
 A7-A#-A- (2x)

E
 Gotta kee, those lovin', good
 vibrations a-happ'nin' with her.
 (Repeat 2x)
 Ad lib:
 E—F#—B— (2x)

B—
 Ahh

Code: (Fade)

(Chorus chord pattern)
 I'm thinkin' of good vibrations
 She's givin' me excitations,
 I'm thinkin' of good vibrations
 F—G—A—G—
 Na na na...

HELP ME RHONDA

B. Wilson
 BEACH BOYS/Capitol

NOTE: Original key is one fret (C#)
 higher.

C
 Well, since she put me down, I've
 been up to it in my head
 C
 I come in late at night and in the
 'mornin' I just lay in bed,
 Am
 But why do you look so fine
 (look so fine)?
 F
 And I know I couldn't take much
 D
 time,
 C
 For you to help me, Rhonda, help
 F
 me get her out of my heart.

Chorus:

G
 Help me, Rhonda, help help me,
 Rhonda
 C
 Help me, Rhonda, help help me,
 Rhonda.
 (Repeat)
 F
 Help me, Rhonda, help help me,
 Rhonda
 Am
 Help me, Rhonda, help help me,
 Rhonda,
 F
 Help me, Rhonda, yeah, get her
 C
 out of my heart.

(1st stanza chords)

She was gonna be my wife and I
 was gonna be her man
 But she let another guy come
 between us and shatter our plan,
 But, Rhonda, you caught my eye
 And I can give you lots of reasons
 why,
 You gotta help me, Rhonda, help
 me get her out of my heart.
 (Repeat Chorus)
 Ad lib:
 C—F—C—Am—F—C—
 (Repeat Chorus) C... (Fade)



BARBARA ANN

F. Fasset
BEACH BOYS/Capitol

NOTE: Original key is one fret (F#) higher.

Intro:

(F)

A-Ba-Ba, Ba-Barb'ra Ann
Ba-Ba-Ba, Ba-Barb'ra Ann.

Barb'ra Ann (oh, Ba-Ba-Ba,
Ba-Barb'ra Ann) (come and)

take my hand
(Ba-Ba-Ba, Ba-Barb'ra Ann)

Barb'ra Ann (Ba-Ba-Ba, Ba-Barb'ra
Ann).

You got me rockin' and a-rollin'

Rockin' and a-reelin', Barb'ra

Ann,
Ba-Ba, Ba-Barb'ra Ann.

Went to a dance lookin' for

romance

F break

Saw Barb'ra Ann so I thought I'd

take a chance with Barb'ra Ann,
(Ba-Ba, Ba-Barb'ra Ann) Hold my

hand

(Ann, Ba-Ba, Ba-Barb'ra Ann)

C break

You got me rockin' and a-rollin'

Rockin' and a-reelin', Barb'ra

Ann,
Ba-Ba, Ba-Barb'ra Ann.

(F)

Ba-Ba-Ba, Ba-Barb'ra Ann
Ba-Ba-Ba, Ba-Barb'ra Ann.

(Repeat 1st stanza)

Ad lib:

F—B—F—

C—B—F—C—

(2nd stanza chords)

Slide, Peggy Sue, slide, Peggy Sue
Slide, Peggy Sue, but I knew you
wouldn't do, Barb'ra Ann,
(Ba-Ba, Ba-Barb'ra Ann) Barb'ra
Ann

(Ba-Ba, Ba-Barb'ra Ann)
You got me rockin' and a-rollin'
Rockin' and a-reelin', Barb'ra Ann,
Ba-Ba, Ba-Barb'ra Ann.

(F)

Ba-Ba-Ba, Ba-Barb'ra Ann
Ba-Ba-Ba, Ba-Barb'ra Ann.
(Repeat 1st stanza)

Coda:

(Ad lib chord pattern)
Barb'ra Ann, Barb'ra Ann.
(Repeat to fade)

GRADUATION DAY

J. & N. Sherman
BEACH BOYS/Capitol

Intro: G-Am

There's a time for joys

A time for tears

A time we'll treasure through
the years.

We'll remember always
Graduation day.

At the Senior prom

We danced 'til three

And there you gave your heart
to me.

We'll remember always
Graduation day.

Refrain:

Though we'll leave in sorrow
All the joys we've known,
We can face tomorrow
Knowing we'll never walk alone.

When the ivy walls
Are far behind

No matter where our paths may
Wind,

We'll remember always
Graduation day.

Coda:

We'll remember always
Graduation day.

THE MAMAS & THE PAPAS

MONDAY, MONDAY

J. Phillips, L. Adler
THE MAMAS & THE PAPAS/WB

Intro:

Pa-ra-pa-ra-ra (2x)

Pa-ra-pa-ra-ra

Monday, Monday, so good
to me

Monday mornin', it was all I
hoped it would be,

Oh, Monday mornin', Monday
mornin' couldn't guarantee

That Monday evenin' you would
still be here with me,

Monday, Monday, can't trust
that day

Monday, Monday, sometimes it
just turns out that way,

Oh, Monday mornin', you gave me
no warnin' on what it was to
be

Oh, Monday, Monday, how could
you leave and not take me?

Refrain:

Every other day
(Every other day) (2x)

Of the week is fine, yeah,

But whenever Monday comes
(But whenever Monday comes) (2x)

You'll find me cryin' all of the
tears.

Monday, Monday, so good to me
Monday mornin', it was all I hoped
it would be,

But Monday mornin', Monday
mornin' couldn't guarantee

That Monday evenin' you would
still be here with me,

(Repeat Refrain using the ff. chords:
A-F-A-D-G-F-G)

Code: (Fade)

Monday, Monday, can't trust
that day

Monday, Monday, it just turns
out that way,

Oh, Monday, Monday, don't go
away

Monday, Monday, it's here to
stay,

Oh, Monday, Monday, oh, Mon-
day, Monday...

CALIFORNIA

DREAMIN'

J. Phillips, L. Adler
THE MAMAS & THE PAPAS/WB

Intro:

Dm9-Dm7sus-Dm-Dm9- (3x)

Abmaj7-

All the leaves are brown
(All the leaves are brown)

And the sky is gray
(And the sky is gray),

I've been for a walk
(I've been for a walk)



A **Ab**
On a winter's day
Ab7sus **Ab7**
(On a winter's day).

Dbm
I'll be safe and warm
B **A**
(I'll be safe and warm)

B **Ab**
If I was in L.A.
Ab7sus **Ab7**
(If I was in L.A.),
Dbm
California dreamin'
B **A**
(California dreamin')
B **Ab7**
On such a winter's day.

Dbm G-A
Stepped into a church
B **Ab-Ab7sus-Ab7**
I passed along the way,
A **E**
Well, I got down on my knees
Ab **Dbm**
(Got down on my knees)
A **Ab7**
And I pretended to pray
Ab7sus **Ab7**
(I pretended to pray).

You know the preacher likes the
Dbm
cold

B **A**
(Preacher likes the cold)
B **Ab**
He knows I'm gonna stay
Ab7sus **Ab7**
(Knows I'm gonna stay),
Dbm
California dreamin'
B **A**
(California dreamin')
B **Ab-Ab7sus-Ab7**
On such a winter's day.

Ad lib:
Dbm-A-Ab7-Dbm-
A-Ab7-Ab7sus-Ab7-
Dbm-B-A-B-Ab7sus-Ab7-
(Repeat 1st stanza)

Dbm
If I didn't tell her
B **A**
(If I didn't tell her)
B **Ab**
I could leave today
Ab7sus **Ab7**
(I could leave today),
Dbm
California dreamin'
B **A**
(California dreamin')
B **Dbm**
On such a winter's day.

Coda:
B **A**
California dreamin'
B **Dbm**
On such a winter's day.

B **A**
(California dreamin')
B **A-Dbm**
On such a winter's day!

DEDICATED TO THE ONE
I LOVE
L. Pelling, R. Bass
THE MAMAS & THE PAPAS/WB

D7sus **G**
While I'm far away from you,
Em
my baby
C **D** **G** **Em**
I know it's hard for you, my baby.
C **D** **Em** **Bm**
Because it's hard for me, my baby
Am **D**
And the darkest hour is just
G
before dawn.

D7sus **G**
Each night before you go to bed,
C-G
my baby
C **D** **G**
Whisper a little pray'r for me,
C-G
my baby,
Am **D** **Gdim** **G**
And tell all the stars above
D7sus **G**
This is dedicated to the one I love.

Refrain:
G
Life can never be
Exactly like we want it to be
G7
I could be satisfied
Knowing you love me,
G
There's just one thing
I want you to do especially for me,
Am **A**
And it's something that every-

D7sus-D
body needs.
D7 **G**
While I'm far away from you, my
C-G
baby
C **D** **G** **A**
Whisper a little pray'r for me, my
C-G
baby,
Am **D** **Em** **Bm**
Because it's hard for me, my baby
D **D7sus**
And the darkest hour is just before
G **G7** **G**
dawn.

Bm **C**
If there's one thing I want you to
G **C** **Bm** **C** **Bm**
do especially for me
D*
Then, it's something that every body
D7
needs...

G
Each night before you go to bed,
C **G** **(C)**
my baby (yeah)
C **D** **G**
Whisper a little pray'r for me, my
C-G **(Am)**
baby (yeah),
Am **D** **Gdim** **G**
And tell all the stars above
D7sus **Em**
This is dedicated to the one I love.

Coda:
C
This is dedicated to the one I love
A
This is dedicated to the one I love,
G
This is dedicated to the one I love
This is dedicated.



LETTERMEN

SMILE

Chaplin, Turner, Parsons
THE LETTERMEN/Capitol

Intro: D9 pause

G
Smile though your heart is aching
Gm7
Smile even though it's breakin',
G(5) Bbdim Am
When there are clouds in the sky
E
You'll get by,
Am
If you smile through your tears
and sorrow
Cm
Smile and maybe tomorrow,
G
You'll see the sun come shining
Am D7
through for you,

G
Just light up your face with
gladness
Gm7
Hide every trace of sadness,
G(5) Bbdim Am
Although a tear may be ever so
near

Am
That's the time you must keep on
tryin',

Cm
Smile, what's the use of crying?

G
You'll find that life is still worth-
Am
while,
D7(or D dim) G-Bb-A-Ab-
If you just smile...
G
just smile.

SHE CRIED

THE LETTERMEN/Capitol

Intro: B-

B
And when I told her
A
I didn't love her anymore, she
B
cried, she cried,
B
And when I told her

A
Her kisses were not like before,
G
she cried, she cried,

Refrain:

G
I thought that our romance was
A
over and done
G
But to her it had just begun,

B
And when I told her
A
Another girl has caught my eye,
B
she cried, she cried,
B
And when I kissed her
A
A kiss that only meant goodbye,
B
she cried, she cried.

Ad lib: A-B-C-

C#
And when I told her
B
I didn't love her anymore,
C#
she cried, she cried.

LOVE IS A MANY- SPLENDORED THING

S. Fain, P.F. Webster
THE LETTERMEN/Capitol

C-Am is a many-splendored
thing
F F# Fm7 F#
It's the April rose that only grows
Am
in the early spring,
Dm Dm7 G7
Love is nature's way of giving,
Dm6 B7
a reason to be living
Am Am7 B7
A golden crown that makes a man
E-G7
a king.

C-Am on a high and windy hill
Once
F F# Fm7
In the morning mist, two lovers
F#
kissed
Am
And the world stood still.

Dm Dm7 Eaug
Then your fingers touched my
E7-8
silent heart
A7 A F#dim-Fm7
And taught it how to sing,
C Am-Fm7
Yes, true love's a many-
G G7-8 C-(G7-)-
splendored thing.

(Repeat 2nd stanza moving chords
one fret (Db) higher except last 2 words)
D7m G7sus hold C#
...splendored thing.

I BELIEVE

Drake, Graham, Shirl, Stillman
THE LETTERMEN/Capitol

Intro: F#-F#7-

D Dm7 Bm Bm7 G
I believe for every drop of rain

A7
that falls, a flower
D G-A7sus, A
grows

Dm7 Bm Bm7
I believe that somewhere in the

G A7
darkest night, a candle
D G-A7sus, A
glows,

D Dm7 G
I believe for everyone who goes
astray

F#-F#7
Someone will come to show
Bm-Bm7
the way,

G Em A7
I believe, I believe,

D Dm7 Bm Bm7
I believe above the storm the
G A7
smallest pray'r will still be
D G-A7sus, A
heard

D Dm7 Bm Bm7 G
I believe that Someone in the great
A7
somewhere hears every
D G-A7sus, A
word,

D Dm7 G
Everytime I hear a newborn baby
cry

C7 Or touch a leaf, or see the
Bm-Bm7
sky,

G A D A#-A#7
Then I know why I believe.

D# Cm G#
Everytime I hear a newborn baby
cry

G Cm-Cm7
Or touch a leaf, or see the sky,

G# A#sus, A# G#
Then I know why I believe
B D#
I believe.

WHEN I FALL IN LOVE

Young, E. Hayman
THE LETTERMEN/Capitol

Intro: E—Cm7-G#7 (2x)
Ooh

G
When I fall in love
Am7 D7
It will be forever
G Bm Am-Am7 A7-D7-
Or I'll never fall in love
G (Em) Gm
In a restless world like this is
G Bm
Love is ended before it's
Dm7-E7
begin,
Am7 E7
And too many moonlight kisses
Am7 C
Seem to cool in the warmth of
D7
the sun.

G
When I give my heart
Am7 D7
It would be completely
G C Bm Am-Am7 A7-D7-
Or I'll never give my heart,
G
And the moment I can feel that
E (E7) Am-cm
You feel that way too
G/D Em/D D7sus
Is when I fall in love
G/D Em/D Am
When I fall in love
D7 G—Cm7-G-Ab-G
with you.

SHANGRI-LA

Malneck, Maxwell, Sigman
THE LETTERMEN/Capitol

Intro: FM7/C—Fdim/C—Cm7—Gb7(1-5)-
FM7/C—Fdim/C—Cm7—Gb7(1-5)-

FM7 Dm7 Gm7
Your kisses take me to
C7
shangri-la
FM7 Dm7
Each kiss is magic,
Gm7 Gb7
That makes my little world a
FM7—(break)
Shangri-la.
Refrain:
Ab7(or Ab9)
A land of bluebirds and
Dm7
fountains
Gm9 FM7(or FM9)
And nothing to do,
Bbm7 Eb7(or Eb9)
But cling to an angel
Gm7 C7sus—C7(or Gb7(1-5))—
That looks like you

FM7 Dm7
And when you hold me
Gm7 C7
How warm you are,
FM7
Be mine, my darling
Gm7 Gb7
And spend your life with me in
Am7(1-5)—D7—
Shangri-la,
Gm7 Gb7
For anywhere you are in
FM7—C7sus
Shangri-la.
Ad lib:
Fm7—Dm7—Gm7—C7 C7—C7(1-5)—
How warm you are
Fm7—Dm7—Gm7 G7
And spend your life with me in
Am7(1-5)—D7—
Shangri-la.
Coda:
Gm7 G7 pause
For anywhere you are in
FM7-Bb7(or Gb9)-FM7
Shangri-la.

WORLD WITHOUT LOVE

THE LETTERMEN/Capitol

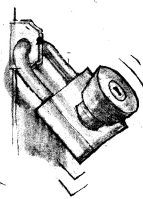
Intro: E—Eaug—A—Fm7, B7,
E—Eaug—A—Fm7, B7,

E G#7
Please lock me away
C#m C#m7 A
And don't allow the day,
E Am
Here inside where I hide
E
With my loneliness,
Fm7
I don't care what they say
B7 E
I won't stay in a world without
C, B7
love.

E G#7
Birds sing out of tune
C#m C#m7 A
And raindrops hide the moon,
E Am
I'm okay, here I'll stay
E
With my loneliness,
Fm7
I don't care what they say,
B7 E
I won't stay in a world without
A/E-E
love.

Refrain:
Am
So I wait and in a while
E
I will see my true love's smile,
Am
She may come I know not when
Fm7 C B7
When she does I'll know so, baby,
E
until then...
G#7
Lock me away

C#m C#m7 A
And don't allow the day,
E Am
Here inside where I hide
E
With my loneliness,
Fm7
I don't care what they say
B7 Ad lib
I won't stay in a world without
love.
Ad lib:
E—C#7—C#m-C#m7-A—
E—Am—E—
Fm7
I don't care what they say
B7 E
I won't stay in a world without
A/E-E
love.
(Repeat Refrain except last line)
Fm7 C
When she does I'll know so, baby,
F
until then...
A7
Lock me away
Dm Dm7 Bb
And don't allow the day,
F Bbm
Here inside where I hide
F
With my loneliness,
Gm7
I don't care what they say
C7 F
I won't stay in a world without
D7
love.
Coda:
Gm7
I don't care what they say
C7 F
I won't stay in a world without
D
love,
Gm7—C7—break F
In a world without love.



HERMAN'S HERMITS



THERE'S A KIND OF HUSH ALL OVER THE WORLD

G. Stephens, L. Reed
HERMAN'S HERMITS/Parlophone

Intro:
Cus, C, C/G, C3/G, C/G pause; (2x)

There's a kind of hush
All over the world tonight
All over the world

You can hear the sounds of lovers
in love,

You know what I mean,

Just the two of us
And nobody else in sight,
There's nobody else
And I'm feelin' good just holding
you tight.

Refrain:
So listen very carefully
Closer now and you will see
what I mean

It isn't a dream,
The only sound that you will hear
Is when I whisper in your ear
"I love you forever and ever."

There's a kind of hush
All over the world tonight,
All over the world
You can hear the sound of lovers in
love.

Code:
La la la la la la
La la la la la la
La la la la la la
La la la la la la
La la la la la la
(Repeat Refrain)

MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER

Peacock
HERMAN'S HERMITS/Parlophone
Intro: C-Em-Dm-G- (2x)

Mrs. Brown, you've got a lovely
daughter

Girls as sharp as her are somethin'
rare,

But it's sad she doesn't love me
now

She's made it clear enough,
It ain't no good to pine.

She wants to return those things I
bought her

Tell her she can keep them just
the same,

Things have changed, she doesn't
love me now

Am C
She's made it clear enough,
It ain't no good to pine.

Refrain:
Walkin' about even in a crowd
Well, you'll pick her out,
Makes a bloke feel so proud.

If she finds that I've been 'round to
see you

Tell her that I'm well and feelin'
fine,

Don't let on, don't say she's
broke my heart

I'd go down on my knees,
'Cause it's no good to pine.
(Repeat Refrain & 2nd stanza)

Code: (Fade)
Mrs. Brown, you've got a lovely
daughter
(Repeat to fade)

There's a kind of hush
All over the world tonight
All over the world

People just like us are fallin' in
love,

Yeah, fallin' in love
Fallin' in love.

WHERE WERE YOU WHEN I NEEDED YOU

P.F. Sloan, S. Barri
From the movie *Hold On*
HERMAN'S HERMIT/Parlophone
Intro: C-G-Dsus-G-D9 pause

Don't bother crying
Don't bother crawling,
It's all over now
There's no use in stalling,
The love I once felt
I don't feel anymore for you,
This time I'll
Open the door for you,
You walked out when I was down
Well, now I am lost,
And look, look who's comin'
round,

Chorus:
Where were you when I needed
you?
Where were you when I wanted
you?
Where were you when I needed
you?
C-G-Dsus-G-D9 pause
Where?

You're looking good
It's hard to fight it,
But no use explaining
I've already decided,
That going with you
Is worse than without you,
I won't stand a lifetime



Worrying about you,
When things got bad, you
disappeared
Well, I'm back on my feet,
And look, look who's standin'
there,
(Repeat Chorus)
You were so young
And you were so wild,
I knew you were nobody's

Innocent child,
That first day I saw you
You really got to me,
I thought I could change you
What good did it do me?
When times got rough
Ah, you wouldn't wait,
Well, now you're trippin' back
And, babe, babe, it's too late.
(Repeat Chorus to fade)



***** **BABY I NEED YOUR LOVIN'**

Holland, Deezier, Holland
 FOUR TOPS/Motown

 Intro: (2x)

A Ooh hoo hoo... G, A-; (3x)

A D
 Baby, I need your lovin'
 A D
 Baby, I need your lovin'
 A D
 Although you're never near
 A D
 Your voice, I often hear,
 A D
 Another day, another night,
 A D
 I long to hold you tight (D, Bm)
 A 'Cause I'm so lonely.

Chorus:
 G Em
 Baby, I need your lovin'
 D Bm
 Got to have all your lovin',
 G Em
 Baby, I need your lovin'
 D Bm (G/D, D,)-
 Got to have all your lovin'.

A D
 Some say it's a sign of weakness
 A D
 For a man to beg,
 A D
 Then weak, I'd rather be
 A D
 If it means havin' you to keep
 A 'Cause lately, I've been losin' (D, Bm)
 sleep.
 (Repeat Chorus)

FOUR TOPS

(Chord pattern A-G/A-)
 If at night I call your name
 Woh, sometimes I wonder
 Will I ever be the same, Oh yeah,
 (Chord pattern A-D-)
 When you see me smilin', you know
 Thing have gotten worse,
 Any smile you might see
 Has all been rehearsed.

A D G/D
 Darling, I can't go on without
 D you
 A G
 This emptiness won't let me live
 A G
 without you,
 A G A G
 This loneliness inside me, darlin'
 A D G/D, D,
 Makes me feel half alive.
 (Repeat Chorus to fade)

**REACH OUT I'LL BE
 THERE**
 Holland, Deezier, Holland
 FOUR TOPS/Motown

 Intro: Dm-A-; (2x)

Gm7
 Now if you feel you can't
 C7
 go on

Gm7 C7
 Because all of your hope is gone,
 Gm7
 And your life is filled with
 C7
 much confusion
 Gm7 C7
 Until happiness is just an illusion,
 Gm7
 And your world around is
 C7
 crumbling down
 F/A
 Darling, (reach out) hold on, girl,
 reach out for me,
 C/Dm Edm-pause
 (Reach out) Reach out for me!

Chorus:
 A D Dm
 (Hah!) I'll be there with a love
 A
 that will shelter you
 A D Dm
 I'll be there with a love that will
 A
 see you through.

Gm7
 When you feel lost and about to
 C7
 give up
 Gm7
 'Cause your best just ain't good
 enough,
 Gm7
 And you feel the world has grown
 C7
 cold
 Gm7
 And you're drifting but all on your
 C7
 own,
 Gm7 C7
 And you need a hand to hold
 F/A
 Darling, (reach out) hold on, girl,
 reach out for me,



C7
is gone,
with
C7
illusion,
is
F
on, girl,
Edm-pause
for me!
Dm
a love
that will
about to
n't good
has grown
all on your
C7
hold
on, girl,

Cf/dm Edm-pause
(Reach out) Reach out for me!

Chorus:
(Hah!) I'll be there to love and
comfort you
And I'll be there to cherish and
care for you,
(I'll be there to always see you
through)
(I'll be there to love and comfort
you).

Gm7
I can tell the way you hang your
C7
head

Gm7
You're without love and now
C7
you're afraid,
Gm7
And through your tears you look
C7
around

Gm7
But there's no peace of mind to
C7
be found,
I know what you're thinkin'

Gm7 C7
You're alone now, no love of your
own,

F/A F
But darling, (reach out) c'mon, girl
Cf/dm Edm-pause
Reach out for me (reach out)
Just look over your shoulder!

Code:
A D Dm
I'll be there to give you all the
A
love you need
A D Dm
And I'll be there, you can always
A
depend on me . . .
(Repeat to fade)

MacARTHUR PARK
J. Webb
FOUR TOPS/Motown
Intro:
Dm-F/C-Eb/Bb-F/A-Eb
Gm-Bb/F-
AbmDm, Dm/or F/A/Eb, Fm/Bb/G pause

Dm
Spring was never waiting for us,
F/C
girl . . .
Eb/Bb
I ran one step ahead
(F/A)

As we followed in the
Gm-Bb/F-AbmDm, Dm/or F/A/Eb,
dance, Fm/Bb/G pause

Dm
Between the parted pages that
F/C
were pressed
Eb/Bb
In love's hot fevered iron
F/A) Gm Bb/F Bb/F-Ab-Bb-
Like a striped pair of pants.

Chorus 1:
C
MacArthur Park is melting in the
CM7
dark
C7sus
All the sweet, green icing
flowing down,
FM7
Someone left the cake out in the
(FM7-G7-)
rain

C/E
I don't think that I can take it,
Dm7
'Cause it took so long to bake it
C
And I'll never have that recipe
FM7 Eb-Cm7-; Dm/Fm/Bb/G,
again, oh no! Eb-Dm/F.

Dm F/C
I still see the yellow cotton dress

Foaming like a wave on the
Eb/Bb-F/A)
ground

Gm-Bb/F-AbmDm,
Around your knees, Dm/or F/A/Eb,
Dm, Fm/Bb/G pause
And the birds like tender babies
F/C
in your hands

Eb/Bb
And the old man playing
(F/A)
chequers

Gm-Bb/F-Ab-Bb
By the trees,
(Repeat Chorus 1 except last word)
Eb-Cm7-
... no!
Ad Bb:
(Optional)
AbmDm, Gm7Dm7-4/CmAm7,
Am7Dm7,
Dm/Fm/C/E, Dm/F, Cm/Bb/Bb/A
Ab-Abm7 Ab7-Dm-
Dm-Eb-F--

F
There would be another song for
FM7
me
BbM7 Bb6-BbM7-Bb6-
For I will sing it,
Bbdm

There would be another dream for
me
FM7/or FM9) F6-FM7/or
Someone will bring it, FM9) F6-
Bb

Oh oh, I will drink the wine
C7/or C#E1
while it is warm
Am7
And never let you catch me

D7sus, D7, D7sus, D7
looking at the sun, oh,
Gm7 C7sus
After all the loves of my life
FM7
After all the loves, after all the
BbM7
loves of my life,
EbM7-C7sus pause
You'll still be the one.

F FM7
I would take my life into my hands
BbM7 Bb6-BbM7-Bb6-
And I will use it,
Bbdm

I will win the worship in their
eyes
FM7/or FM9) F6) FM7/or FM9)
And I will lose it, F6-
Bb
I will have all the things that
C7/or C#E1
I desire

Am7
And my passions flow like rivers
D7sus, D7, D7sus, D7,
in the sky, yeah, woh,
Gm7
And after all the loves

C7sus
After all the loves of my life
C7/or C#E1
(after all the loves of my life),
FM7
Woh oh, after all the loves

BbM7
The loves of my life,
Eb9-C7sus/BbM7
You'll still gonna be the one (one)

Baby, you keep on wondering
(Intro)
And wanna know why.

Ad Bb:
Optional
Bb/Dm, Am7-12x
Bb6-Bb, C7sus pause
Dm-F-Ab-

Chorus 2:
C
MacArthur Park is melting in the
CM7
dark

C7sus
All the sweet, green icing flowing
down,

FM7
You know, someone left the
Fm7-Fm7, Bb7,
cake, left it in the rain
Am

I don't think that I can take it,
C/G
'Cause it took so long to bake it
D7/Gb
And I'll never have, never have
Fm
that recipe again,

Code:
C- G Eb-Cm7-C#-
oh no, oh woh, no!
F7sus-F7; (2x) F7/or F9/or

GARY LEWIS & THE PLAYBOYS

THIS DIAMOND RING

Kooper, Brass, Levine
GARY LEWIS & the Playboys/Liberty
Intro: (Cm—)

Cm Cm7
Who wants to buy this diamond
F/C—Cm—
ring?
Cm Cm7

She took it off her finger now,
F/C—Db—
It doesn't mean a thing.

Chorus 1:
Gbm/F
This diamond ring
EbM Db
Doesn't shine for me anymore,
Gb Bbm/F
And this diamond ring
EbM Db
Doesn't mean what it did before,
EbM Bbm/F EbM
So if you've got someone
Bbm7 pause Abm7—Db7
whose love is true
Gb—G—
Let it shine for you.

Cm Cm7
This stone is genuine like love
F/C—Cm—
should be
Cm Cm7
And if your baby's truer than,
F/C—Db—
My baby was to me.

Chorus 2:
Gb Bbm/F
This diamond ring
EbM Db
Can be something beautiful,
Gb Bbm/F
And this diamond ring
EbM Db
Can be dreams that are coming true,
EbM Bbm7 pause
And then your heart
EbM Bbm7 pause Abm7
Won't have to break like mine
did,
Gb—G—
If there's love behind it.

Ad lib: (1st stanza chords)
(Repeat Chorus 1 & 2 except last 2 words)

(Chorus 1, fade)
... behind it.
COUNT ME IN
G. Hardin
GARY LEWIS & the Playboys/Liberty
Intro: F—Ab—DbM7—Gb(9)— (2x)

F If you need someone to count on, Am7
count me C7
F Someone you can rely on through Am7
thick and thin, F7
Bb When you start to count the ones Gm
That you might ever doubt, F
If you think of counting me, DbM7
Gb(9)
count me out.

F When you count the ones that want Am7
you, count me too C7
F And if I'm not first on your list, Am7
F7
count me blue.

Bb Just be sure you count on me
Gm
And when the countin's through,
F Ab C7
Count me madly in love with
(Ad lib)
you.

Ad lib:
F—Am7—break C7.
Too doo' (2x)

F If you need someone to count on Am7
C7
when you're down
F And all your other friends you've Am7
F7
lost, count me found,

Bb Just be sure you count on me Gm
When you're down and out, F
Count me in through thick and thin Ab
DbM7 Gb(9)
or it don't count.
(Repeat 2nd stanza except last word)
(Ad lib, fade)

... you.
WHEN SUMMER IS GONE
S. Curtis
GARY LEWIS & the Playboys/Liberty
Intro: C—pause

Dm7 G-
I'll see you in September
Dm7 G C—A-
When summer is gone,
Dm
Have a good time but remember
D7 G—pause
I'll be waiting back home.

Dm7 G-
And when you go out dating
Dm7 G C—A-
With some guy all alone,
Dm
Just remember I'll be waiting
G C—F—
When summer is gone.

Chorus:
E Am
When the warm June night
F C
surrounds you
Dm7 G C
Don't fall under his spell,
E Am F
When he puts his arms around
C
you
G7
Remember that I love you so
G7—G7 pause
well.

Dm7 G-
And I'll see you in September
Dm7 G C—A-
When summer is gone,
Dm
Have a good time, but remember



D7
Come back to me when summer is
C-F-C-
gone.

(Repeat Chorus)
(Repeat last stanza except last word)

C-F-C-
... gone.

SAVE YOUR HEART FOR ME

Geld, Udell
GARY LEWIS & the Playboys/Liberty

Intro: D-A7-Em-A, G, Em, Em,

D **F#m**
Walk along the lake with someone
new
Em7 **Gm**
Have yourself a summer fling or
two,

D **G** **F#** **Em**
But remember I'm in love with you
G **D/A** **A7sus-A7-**
And save your heart for me.

D **F#m**
When the summer moon is on the
rise

Em7 **Gm**
And you're dancin' under starlit
skies,

Please don't let the stars get in
F# **Em**
your eyes

G **D/A** **A** **D**
Just save your heart for me.

Chorus:

Em **pause**
When you're all alone

F#m **pause**
Far away from home

G **A** **D**
Someone's gonna flirt with you,
Em
I won't think it's wrong

F#m
If you play along
G **A7sus** **A7**
Just don't fall for someone new.

D **F#m**
When the autumn winds begin to
blow

Em7 **Gm**
And the summertime is on the go,

D **G** **F#** **Em**
You'll be in my arms again I know

G **D** **G(6)**
So save your heart for me,

Gm **D/A** **Em** **G** **A7** **(A6 Eb)**
Darlin', save your heart for me,
Ad lib:
D-F#m-Em7-Gm-

D **G** **F#**
Please remember I'm in love with
Em
you

G **D** **D7**
So save your heart for
G(6)
me.

Coda:

Gm **D/A** **Em** **G** **A7sus**
Darlin', save your heart for
D-A7sus-D
me.



BOB DYLAN

THE TIMES THEY ARE A-CHANGIN'

B. Dylan
BOB DYLAN/CBS/Sony

Intro: G—

Come gather round people
wherever you roam
And admit that the waters around
you have grown,
And accept it that soon you'll be
drenched to the bone
If your time to you is worth saving,
Then you'd better start swimmin'

or you'll sink like a stone
For the times they are a-changin'.
Ad lib: G—Em—C—G—

Come writers and critics who prophesize with your pen
And keep your eyes wide, the chance won't come again,
And don't speak too soon for the wheel's still in spin
And there's no tellin' who that it's namin'.
'Cause the loser now will be later to win

For the times they are a-changin'.
Ad lib: G—Em—C—G—
D—C—G—D—



(1st stanza chords)
Come senators, congressman,
please heed the call
Don't stand in the doorway,
don't block up the hall,
For he that gets hurt will be he
who has stalled
There's a battle outside ragin',
Will soon shake your windows
and rattle your walls

For the times they are a-changin'
Ad lib: G—D—C—D—G—

(1st stanza chords)
Come mothers and fathers
throughout the land
And don't criticize what you
can't understand,
Your sons and your daughters are
beyond your command
Your old road is rapidly aging,
Please get out o' the new one if
you can't lend your hand

For the times they are a-changin'.
Ad lib: G—Em—C—G—
D—C—G—D—
G—C—D—G—

(1st stanza chords)
The line it is drawn, the curse it
is cast
The slow one now will later be
fast,
As the present now will later be
past
The order is rapidly fading,
And the first one now will later be
last

For the times they are a-changin'.
Ad lib: (Fade)
G—Em—C—G—
G—Em—C—D—

LIKE A ROLLING STONE

B. Dylan
BOB DYLAN/CBS/Sony

Intro:
C—FM7(UC)—FM7(UC)—(2x)

Once upon a time you dressed
so fine
You threw the bums a dime in
your prime, didn't you?
People'd call, say, "Beware,
dollar, you're bound to fail"
You thought they were all
a-kiddin' you.

You used to laugh about
Everybody that was hangin' out,

F Em7 Dm7 C
Now you don't talk so loud
F Em7 Dm7
Now you don't seem so proud,
Dm7
About havin' to be scrounging
F
your next meal.

Chorus 1:

C-F-G-
How does it feel
C-F-G-
How does it feel
C-F-G-
To be without a home?
C-F-G-
Like a complete unknown
C-F-G-
Like a rolling stone?
Interlude: C-F-G- —

(1st stanza chords)

Oh, you've gone to the finest
school alright, Miss Lonely
But you know you only used to
get juiced in it,
And now you're gonna have to
get used to it.

(2nd stanza chords)

You say you never compromise
With the myst'ry tramp, but now
you realize,
He's not selling any alibis
As you stare into the vacuum of
his eyes,
And say, "Do you want to make a
deal?"

Chorus 2:

(Chorus 1 chords)
How does it feel
How does it feel
To be on your own?
With no direction home
(Like) A complete unknown
Like a rolling stone?
(Repeat Interlude)

(1st stanza chords)

Oh, you never turned around to see
The frowns on the jugglers and the
clowns,
When they all did tricks for you
You never understood that it ain't
no good,
You shouldn't let other people get
your kicks for you.

(2nd stanza chords)

You used to ride on a chrome
horse with your diplomat
Who carried on his shoulder a
Siamese cat,
Ain't it hard when you discover
that
He really wasn't where it's at,
After he took from you ev'rything

he could steal?
(Repeat Chorus 2 & Interlude)

(1st stanza chords)

Oh, a princess on a steeple
And all the pretty people,
They're all drink' that they got it
made
Exchangin' all precious gifts,
But you better take a diamond
ring
You better pawn, it babe

(2nd stanza chords)

You used to be so amused
At Napoleon in rags and the
language that he used,
Go to him now he calls you, you
can't refuse
When you got nothin', you got
nothin' to lose,
You're invisible now, you got no
secrets to conceal.

(Repeat Chorus 2)

Ad lib: (Chord pattern C-F-G- to fade)

MR. TAMBOURINE MAN

B. Dylan
BOB DYLAN/CBS/Sony

Intro: F —

Chorus:

Bb C F
Hey, Mr. Tambourine Man, play
Bb
a song for me F Bb
I'm not sleepy and there is no
C C7
place I'm going to.
Bb C
Hey, Mr. Tambourine Man;
F Bb
play a song for me
F Bb
In a JINGLE-jangle mornin'
C F —
I'll come following you.

Bb C
Though I know that evenin's empire
F Bb
Has returned into sand,
F Bb
Vanished from my hand Bb
Left me blindly here to stand C7
but still not sleeping.

Bb C
My weariness amazes me
F Bb
I am branded on my feet,
F Bb
I have no one to meet
F Bb
And the ancient empty streets
Gm7 C C7
too dead for dreaming.

(Repeat Chorus)

Bb C
Take me on a trip upon your
chord pattern F-Bb-
magic swirling ship
My senses have been stripped,
My hands can't feel to grip
My toes too numb to step,
Wait only for my boot heels to be
C C7
wandering.

Bb C
I'm ready to go anywhere
(Chord pattern F-Bb-)
I'm ready for to fade,
And do my own parade
Cast your dancin' spell my way,
Gm7 C C7
I promise to go under it.
(Repeat Chorus)

Bb
Though you might hear laughing,
C
spinning
(Do pattern F-Bb-)
Swinging madly across the sun,
It's not aimed at anyone
It's just escaping on the run
And but for the sky C C7

There are no fences facing.
Bb C
And if your hear they could traces
(Chord pattern F-Bb-)

Of skipping reels of rhyme,
To your tambourine in time
It's just a ragged clown behind,
I wouldn't pay it any mind
It's just a shadow you're seeing
Gm7 C C7
that he's chasing.

(Repeat Chorus)
Ad lib: (Last stanza chords) F —

Bb C
And take me disappearing to the
(Chord pattern F-Bb-)
smoke rings of my mind
Down the foggy ruins of time,
Far past the frozen leaves
The haunted, frightened trees,
Out to the windy beach

Gm7
Far from the twisted reach of
C C7
crazy sorrow.

Bb
Yes, to dance beneath the
C
diamond sky

(Chord pattern F-Bb-)
With one hand waving free,
Silhouetted by the sea
Circled by the circus sands,
With all memory and faith
Driven deep beneath the waves,
Let me forget about today
Gm7 C C7
until tomorrow.

(Repeat Chorus)
Ad lib: (Last stanza chords to fade)

I WEAR A SILLY GRIN
 A. Ripp, J. Ryan
THE CRITTERS/MCA

 Intro:
 F—Bb pause
 Bb—C7.F.

Bb C
 People tell me, understand that
 F—Bb C F
 life can be this way, oh hoh
 Bb
 Sometimes you think you have the
 world
 C
 But you find you haven't got the
 F—Bb C F.
 time of day,

Gm
 So go ahead and stare at me
 Am
 If you think you'll see a tear,
 Bb
 You're wrong, I'll never cry
 Dm C
 So don't believe what you hear,
 because...

Chorus:

F C
 (I'll wear a silly grin)
 Bb
 I'll look so happy
 C F-C
 And no one will ever know,
 Bb C
 (Inside my broken heart won't
 F—Bb C F pause Bb, Gm pause C-F.
 show, no hoh).

Bb C
 When we meet I seem like stayin'
 Am F-Bb
 How's the weather treatin' you?
 C F
 Oh hoh,
 Bb
 Why should I care? I'm so carefree
 C
 You only took my world, my heart
 F-Bb C-F.
 from me,

Gm
 I'm gonna hide a broken heart
 Am
 You can bet I'll never show it,
 Bb
 I love you, I need you
 Dm C
 But you'll never know it, 'cause...
 (Repeat Chorus)

Bridge:

Bb
 Can you hear me?
 F (F7-4)
 Can you hear me, baby?
 Bb
 I don't need you, baby
 F (F7-4)
 I said, I don't need you, baby,
 Bb
 Well, can you hear me?

THE CRITTERS

C F—C—
 Can you hear me, baby?
 (Repeat Chorus)

Code:
 F Bb C F pause Bb, Gm pause C-F
 Oh hoh, no hoh.



LCSA

MR. DIEINGLY SAD
 A. Ripp
THE CRITTERS/MCA

 Intro: (DM7—)

DM7
 Just a breeze will muss your hair
 (ahh)

DM7 G7
 But you smile away each little care
 (ahh),

CM7
 And if the rain should make you
 blue (ahh)

CM7 F7
 You say tomorrow is snow.

BbM7
 Blue be your eyes, blonde your hair
 G7
 You realize beyond a care,
 CM7 BbM
 Life's in a hurry but you've got no
 worry
 Dm7 Dbdim
 You're so mystifyingly glad,
 CM7 F7 Bb—Ab/Bb—A7—
 I'm Mr. Dieingly Sad.

DM7
 And when the leaves begin to fall
 (ahh)

DM7 G7
 Answering old winter's call (ahh),

CM7
 I feel my tears, they fall like rain
 (ahh)

CM7 F7
 Weeping forth a sad refrain.

BbM7
 (Ahh) Blue, dark and dim, it may
 seem

G7
 You mark a grin, a moonbeam,
 CM7
 Brightens your smile, pray tell me

How all the while you can be
 Dm7 Dbdim
 so mystifyingly glad?

CM7 F7 Bb—Ab/Bb—A7—
 I'm Mr. Dieingly Sad.

Refrain:

DM7 G7
 You say, "Take my hand and
 CM7—C8
 walk with me

DM7 G7 CM7—C8
 Wake this land and stalk the sea,
 A7 DM7—G7sus G7
 Show me love, all yours,
 A7sus A7
 I'm yours."

DM7
 (Ahh) Then the tide rolls up to
 shore (ahh)

DM7 G7
 I whisper low I love you more
 (ahh),

CM7
 More than even you could know
 (ahh)

CM7 F7
 Adore me do so I could show,
 BbM7 Dbdim
 I'm so mystifyingly glad

CM7 F7 (Code)
 Not Mr. Dieingly Sad.

Code:
 (Bb) Ab/Bb Bb
 (Mr. Dieingly Sad). (2x)

DENNIS YOST & THE CLASSICS IV

TRACES

B. Bule, J. Cobb, E. Gordy
DENNIS YOST & THE CLASSICS IV/
Imperial

Intro: Em—Bm7—Bm6—Gm7—
Bbm7—Ebm7—Em7—A7sus—A7—

D F#m
Faded photographs
Am B7
Covered now with lines and creases,
Em C
Tickets torn in half
C#dim7 F#m
Memories in bits and pieces,
Bm Bm7 Bm6
Traces of love long ago
Gm7 Bbm7 Ebm7
That didn't work out right,
Em7 A7sus—A7—
Traces of love.

D F#m
Ribbons from her hair
Am B7
Souvenirs of days together
Em C
The ring she used to wear
C#dim7 F#m
Pages from an old love letter,
Bm Bm7 Bm6
Traces of love long ago
Gm7 Bbm7 Ebm7
That didn't work out right,
Em7 A7sus—A7—
Traces of love with me
D
tonight.

Refrain: F#m Bm
I close my eyes and say a
F#m
prayer
Bm F#m
That in her heart she'll find,
Gm7
A trace of love still there
Bb (Ad lib)
somewhere, oh.
Ad lib:
Eb—Gm—Bbm—C7—
Fm—Cb—Ddim7—G7—

Em Cm7 Cm6
Traces o' hope in the night

ABM7 BM7
That she'll come back and
EM7
dry,
Fm7 Bb7sus Bb7
These traces: ? tears from my
(Coda) eyes.

Code: (Fade)

Eb—Gm Bbm C7
Oh oh oh oh, wuh wuh
Fm—Cb—Ddim7—G7—
Oh yeah...
SPOOKY
Sharpe, Middlebrooks, Bule, Cobb
DENNIS YOST & THE CLASSICS (W)
Imperial
Intro: Em7—A7— (2x)

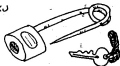
Em7
In the cool o' the evenin'
A7
When ev'rything is gettin' kinda
Em7 A7
groovy,
Em7
I call you up and ask you
A7
If you'd like to go with me and see
Em7 A7
a movie,
Em7
First you say no, you've got
some plans for the night
A7 pause Bbdim (break)
And then you stop and say
Bbdim pause
alright,
Em7
Love is kinda crazy
A7 Em7—Bm7—
With a spooky little girl like you.

Em7
You always keep me guessin'
A7
I never seem to know what you are
Em7 A7
thinkin',
Em7
And if a fellow looks at you
A7
It was sure your little eyes will be
Em7 A7
s-winkin'.

Em7
get confused 'cause I don't
know where I stand
A7 pause Bbdim (break)
And then you smile and hold
Bbdim pause
my hand,
Em7
Love is kinda crazy
A7 Em7
With a spooky little girl like you,
Em7
spooky,
Ad lib: (1st stanza chords)

Em7 A7
If you decide some day to stop
This little game that you are
Em7 A7
playin',
Em7
I'm gonna tell you all the things
A7
My heart's been a-dyin' to be
Em7 A7
sayin',
Em7
Just like a ghost you've been
a-hauntin' my dreams
A7 pause Bbdim (break)
So I'll propose on Hal-
Bbdim pause
loween,
Em7
Love is kinda crazy
A7 Em7
With a spooky little girl like you,
Bm7
spooky.
Code: (Fade)
Em7 A7
Spooky, oh wuh, alright
Em7 A7
I said, spooky,
Em7 A7 Em7—A7—
Oh, hey, yeah, I said spooky.

KJ



'SAFETY PIN' (100% SAFE)

EVERLY

BROTHERS

***** (Till) I KISSED YA

D. Everly
EVERLY BROTHERS/SWB

Intro: F# D#m - (2x)

F# D#m F#
Never felt like this until I kissed
D#m
Y#
F# D#m F# D#m
How did I exist until I kissed ya,
F# F#
Never had you on my mind
B
Now you're there all the time,
F# D#m
Never knew what I missed
Till I kissed ya, D#m uh-huh,
F# D#m
I kissed ya, oh yeah.

F# D#m
Things have really changed since
F# D#m
I kissed ya, uh-huh
F# D#m
My life's not the same now that
F# D#m
I kissed ya, oh yeah,
F# F#
Um, you got a way about ya
B
Now I can't live without ya,
F# D#m
Never knew what I missed
Till I kissed ya, D#m uh-huh,
F# D#m
I kissed ya, oh yeah.

Refrain:
You don't realize what you do
F#
to me
D#m
And I didn't realize what a
F#
kiss could be.

F#7
Um, you got a way about ya
B
Now I can't live without ya,



F# D#m
Never knew what I missed
F# D#m
Until I kissed ya, uh-huh,
F# D#m
I kissed ya, oh yeah,
(Repeat Refrain)
(Repeat last stanza except last line)

Code:
F# D#m
I kissed ya, oh yeah. (2x)

SO SAD
D. Everly
EVERLY BROTHERS/SWB

Intro: B, A, G#m, F#m, E --

A
We used to have good times
F#m B7
together
A
But now I feel them slip away,
E A-E C#m
It makes me cry to see love die
E B7
So sad to watch good love go

E B, A, G#m, F#m, E
bad.
A
Remember how you used to feel,
B7
dear?
E A
You said nothing could change
F#m B7
your mind,
E A E C#m
It breaks my heart to see us part
E A B7 E
So sad to watch good love go
bad.

Refrain:
A F#m B
Is it any wonder that I feel so
blue
A F#m
When I know for certain
F#7 B-A-E
That I'm losing you,
(Repeat last stanza except last chord)

Code:
A pause
E
So sad to watch good love go bad.

CRYING IN THE RAIN

H. Coppenfield, C. King
EVERLY BROTHERS/WB

Intro: D—

D G A D
I'll never let you see
The way my broken heart is hurtin'
me,
I've got my pride and I know
how to hide
All my sorrows and pain,
A pause Sm-A-Bm
I'll do my cryin' in the rain.

D G A D
If I'll wait for the cloudy skies
You won't know the rain from the
tears in my eyes,
You'll never know that I still love
you so
Though the heartaches remain,
A pause Sm-A-Bm
I'll do my cryin' in the rain.

Refrain:
G Em
Raindrops fallin' from heaven
A
Could never wash away my
D
misery,
Bm
But since we're not together
G
I'll look for stormy weather,
A
To hide these tears I hope you'll
A7
never see.

D G A D
Someday when my cryin' done
I'm gonna wear a smile and walk
D
in the sun,
G F#
I may be a fool but till then,
Bm
darling, you'll
Never see me complain,
A Sm-A-Bm pause
I'll do my cryin' in the rain.

Coda:
Sm-A-Bm pause
I'll do my cryin' in the rain,
Bm-D
I'll do my cryin' in the rain.

BYE BYE, LOVE

F. & S. Bryant
EVERLY BROTHERS/WB

Intro: A—C-D-1 (2x)

Chorus:
D A-A7
Bye bye, love
D A A7
Bye bye, happiness,
D A
Hello, loneliness
E7 A-A7
I think I'm gonna cry.

D A-A7
Bye bye, love
D A A7
Bye bye, sweet caress,
D A
Hello, emptiness
E7 A
I feel like I could die,
Bye bye, my love, goodbye.

E7
There goes my baby with
someone new
E7 A-A7
He sure looks happy, I sure am blue,
D A
She was my baby till he stepped in
Goodbye to romance that might
A-A7
have been,
(Repeat Chorus)

E7
I'm through with romance, I'm
A
through with love
E7
I'm through with counting the stars
above,
D
And there's a reason that I'm so
E7
free
A-A7
My lovin' baby is through with me.
(Repeat Chorus)

Coda:
E7 A
Bye bye, my love, goodbye. (2x)
LET IT BE ME
M. Curtis, G. Becaud, P. De Lance
EVERLY BROTHERS/WB
Intro: G—D—B7, Em—Am-D7—

G D B7, Em
I blessed the day I found you
Bm
I want to stay around you,
C
And so I beg you
Am D G
Let it be me.

D
Don't take this heaven from one
Em Bm
If you must cling to someone,

C G
Now and forever
Am D G
Let it be me.

Refrain:
Sm
Each time we meet, love
C Bm
I find complete love,
C G
Without your sweet love
C E7
What would life be?

G D
So never leave me lonely
Em Bm
Tell me you'll love me only,
C G
And that you'll always
Am D G
Let it be me.

(Repeat Refrain & last stanza)

DEVOTED TO YOU

F. Bryant
EVERLY BROTHERS/WB
Intro: D-F-A-F-D-F-A-F—

D# F#
Darling, you can count on me
A# F#
Till the sun dries up we sea,
G# Gm Fm D#
Until then I'll always be
G# A# D#
Devoted to you.

D# F# D#
I'll be yours through endless time
A# F# D#
I'll adore your charms sublime,
G# Gm Fm D#
Guess by now you know that I'm
G# A# D#
Devoted to you.

Refrain:
Fm
I'll never hurt you
Gm Cm
I'll never lie
Fm A# D#
I'll never be untrue,
Fm Gm Cm
I'll never give you reason to cry
F A# G# Gm, Fm
I'd be unhappy if you were blue.

D# F#
Through the years my love will
D#
grow

A# F# D#
Like a river it will flow,
G# Gm Fm D#
It can't die because I'm so
G# A# D#
Devoted to you.

(Repeat Refrain)
(Repeat last stanza except last two lines)
D#—A#-D#
... you.

CLIFF RICHARD



IT'S ALL IN THE GAME

Sigman, Davis
CLIFF RICHARD/Mercury

Intro: -

D-Bm-G-A-D-(pause)
(Hm)

Many a tear has to fall
But it's all in the game,
All in the wonderful game
That we know as love,
You have words with him
And your future's looking
dim,
But these things your heart
can rise above.

Once in a while he won't call
(Hm) But it's all in the
game (hoo),

Soon he'll be there at your side
(Hm) With a sweet bouquet
(hoo),
And then he'll kiss your lips
And caress your waiting
fingertips,
And your heart will fly
away,
(Repeat 2nd stanza except last word)
... away,

Code: (Fade)

(Hm) And your heart will
fly, fly away.

(Repeat)

BACHELOR BOY

Richard, Welch
CLIFF RICHARD/Mercury

Intro: C-D-; (2x) D/A-

When I was young my father said
"Son, I have somethin' to say"
And what he told me, I'll never
forget
Until my dyin' day.

Chorus 1:

He said, "Son, you are a bachelor
boy
And that's the way to stay.
Son, you'll be your bachelor
boy
Until your dyin' day."

When I was sixteen I fell in love
With a girl as sweet as can be,

But I remembered just in time
What my daddy said to me.
(Repeat Chorus 1)

As time goes by I probably will
Meet a girl and fall in love,
Then I'll get married, have a wife
and a child
And they'll be my turtle dove.

Chorus 2:

But until then
(Yeah) I'll be your bachelor boy
And that's the way I'll stay
(yey, yey),
Happy to be your bachelor boy
Until my dyin' day.
(Repeat last 4 lines of Chorus 2 except
last word)

DO YOU WANT TO DANCE

Freeman
CLIFF RICHARD/Mercury

Well, do you wanna dance and
a-hold my hand?

Squeeze me, baby, I'm your man
Oh, baby, do you wanna
dance?

Well, do you wanna dance under
the moonlight?
Squeeze and hug me all through the
night
Oh, baby, do you wanna
dance?

Chorus:

Do you, do you, do you, do you
wanna dance?
Do you, do you, do you, do you
wanna dance?
Do you, do you, do you, do you
wanna dance?
Ad lib: (Do chorus chords 2x)
(Repeat Chorus)

Well, do you wanna dance to a
rock 'n' roll band?
Come on, baby, give me your hand

Oh, baby, do you wanna dance?
(Repeat 2nd stanza)
(Repeat Chorus 2x)
Ad lib: (Fade)
(Do chorus chords)

SUMMER HOLIDAY
Welch, Bennett
CLIFF RICHARD/Mercury
Intro: E-C^m-F^m-B7- (2x)

A-we're all gain' on a summer
holiday

No more workin' for a week or
two,

Fun and laughter on a summer
holiday

No more worries for me or you,
For a week or two.

Refrain:
We're gain' where the sun shines
brightly
We're gain' where the sea is blue,
We've seen it in the movies
Now let's see if it's true.

Ev'rybody has a summer holiday
Doin' things they always wanted to,

So we're gain' on a summer
holiday

To make our dreams come
true,

For me and you.
Ad lib: (1st stanza chords)
(Repeat Refrain except last word)

... true.
(Repeat last stanza, except last word,
moving chords one fret (F) higher)
F-Dm-Gm-C7.
... YOU.

Code: (Fade)
(Chord pattern F-Dm-Gm-C7)
Umm hmm ...
(Repeat)

THE YOUNG ONES
Tepper, Bennett
CLIFF RICHARD/Mercury
Intro: G—Em—Am—D7—

The young ones, darlin', we're the
young ones

And the young ones shouldn't be
afraid,
(break) G (break) D7 G

To live, love while
the flame is strong

'Cause we may not be the young
ones very long.

Tomorrow, why wait until
tomorrow?

'Cause tomorrow sometimes never
comes,

So love me, there's
a song to be sung

And the best time is to sing it while
we're young.

Refrain:
C (break) C—
Once in ev'ry lifetime
G (break) G—
Comes a love like this,

Oh, I need you and you need me
D7 (break) D7
Oh, my darlin', can't you see?

Young dreams should be
[dreamed] together
[dreams]

And the young hearts shouldn't be
afraid,
(break) G (break) D7 G

And some day when the
years have flown

Darlin', then we'll teach the young
ones of our own

Ad lib: G—Em—Am—D7—G—G7—
(Repeat Refrain)
(Repeat last stanza except last word)

... own.

CONSTANTLY
Serechini, Julien
CLIFF RICHARD/Mercury
Intro: C—Em/B—Dm—G—

All day I'm walkin' in a dream
I think about you constantly,

Just like an ever-flowing stream
Your mem'ry haunts me constantly.

Refrain:
Shadows fall and I try

To drive you from my mind
So you're no longer near to

me,
But my heart sees you there with

me
Ev'ry sunset you share with

me.
The rain that paddles through the

trees
Reminds me of you constantly,

Your name is whispered by the
breeze
And love birds bring your song

to me,
Just as sure as [the stars]
[each star]

[Keep] burning in the sky
[Keeps] a flame in

me,
A flame that burns so bright
Not only through the night

but constantly.
(Repeat)

Code:
Though we may be far apart
You're constantly deep

in my heart.

THE PLATTERS



THE GREAT PRETENDER

R. Rann
THE PLATTERS/Muscor

Intro: A-D-E

A E A A7
Oh yes, I'm the great pretender
D A A7
Pretending that I'm doing well,
D E A A
My need is such, I pretend too
D
much
A E A E
I'm lonely but no one can tell.

A E A A7
Oh yes, I'm the great pretender
D A A7
Adrift in a world of my own,
D E A A7
I play the game but to my real
D
shame
A E
You've left me to dream all
A A7
alone.

Refrain:

D
Too real is this feeling of
A A7
make-believe
D
Too real when I feel
D A E
What my heart can conceive.

A E A A7
Yes, I'm the great pretender
D
Just laughing and gay like a clown,
D E A A
I seem to be what I'm not you'll
D
see

A E C#7
I'm wearing my heart like a crown,
A E A
Pretending that you're still around.
(Repeat Refrain & last stanza) A-D-A-

ONLY YOU

(And You Alone)

B. Rann, A. Rand
THE PLATTERS/Muscor

Intro: EM7-Gbm-B7sus-B7-

E Ab7
Only you can make this world
seem right
C#m E7
Only you can make the darkness
bright,
Only you and you alone
E Ab7 C#m
Can thrill me like you do,
Gb7
And fill my heart with love for
B Gbm-B break
only you.

E
Only you can make all this

Ab7
change in me
C#m E7
For it's true, you are my destiny,
A
When you hold my hand
Am
I understand the magic that you
C#7
do

Gb7
You're my dream come true,
B E-A-E break
My one and only you.
(Repeat 2nd stanza)
EM7
One and only you...

SMOKE GETS IN YOUR EYES

G. Harbach, J. Kern
THE PLATTERS/Muscor

Intro: E-

E Gbm
They ask me how I knew
B E
My true love was true,
Eaug A
oh oh oh,
A#dim Abm
I of course replied
C#7 Gbm
Somewhere here inside
B E-Gbm-B
Cannot be denied.

E Gbm
They said someday you'd find,
B E
All who love are blind,
Eaug A
oh oh oh,
A#dim Abm
When your heart's on fire
C#7 Gbm
You must realize
B E-A-E-G
Smoke gets in your eyes.

Refrain:

C CM7
So I tell them and I gaily laughed
G Gb
To think they could doubt my
G
love,
C Am
Yet today, my love has flown
B away
B E Gbm-B
I am without my love.

E Gbm
Now laughing friends deride
B E Eaug A
Tears I cannot hide, oh oh oh,
A#dim Abm
So I smile and say
C#7 Gbm
When a lovely flame dies
B E-B7-E-B7
Smoke gets in your eyes,
Gbm E
Smoke gets in your eyes.

LENNON SISTERS

SAD MOVIES

Loudemilk
LENNON SISTERS/Ranwood

Intro:

(D)
Sad movies
(A) — D—
Always make me cry.

D
He said he had to work
A7
So I went to the show alone,
A7
They turned off the lights
D
And turned the projector on,
D7
And just as the news of the world
started to begin
D A7
I saw my darlin' and my best friend
D—A7—
walk in.

D
Though I was sittin' there they
A7
didn't see
A7
And so they sat right down in front
of me,
D7
When he kissed her lips
I almost died,
D
And in the middle of the colored
A7
cartoon D pause
I started to cry.
Chorus:
G
Oh oh oh, sad movies
D
Always make me cry,
G
Oh oh oh, sad movies
A7
Always make me cry.

D
So I got up
A7
And slowly walked on home,
A7
And mama saw the tears
D
And said, "What's wrong?"
D7
And so to keep from tellin' her a

G
lie

I just said, sad movies...
A7 D
Make me cry (make me cry).

Coda:

D— D7—G—
Ooh ooh
G D
Sad movies

A7 D—G—D
Make me cry.

I WENT TO YOUR WEDDING

J.M. Robinson
LENNON SISTERS/Ranwood

Intro: C—G7— (2x)

C G7
I went to your wedding
C G7
Although I was dreading
C G7
The thought of losing you,
C G7
The organ was playing
C G7
My poor heart kept saying
C G7
Your dreams, your dreams are
C
through.

Refrain:

F
You came down the aisle
C
Wearing a smile
Dm7 G7 C—C7
A vision of loveliness,
F
I uttered a sigh
C
Whispered goodbye
D7 G—G7—
Goodbye to my happiness.

C G7
Your mother was crying

C G7
Your father was crying
C G7
And I was crying too,
C G7
The teardrops were falling
C Dm7 G7 pause
Because we were lo—sing
C—F—C
you [ahh].

AUTUMN LEAVES

Kozma, Mercer, Prevett
LENNON SISTERS/Ranwood

Intro:

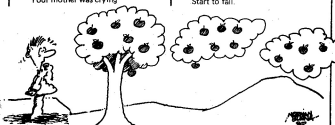
Dm—Em7, Dm—Em7, Dm—pause

Em7
The falling leaves
A7 Dm7
Drift by my window,
Dm7 Em7
The autumn leaves
F#7 Dm—pause
Are red and gold.

Em7
I see your lips
A7 Dm7
The summer kisses,
Dm7 Em7
The sunburned hands
F#7 Dm (pause)
I used to hold.

Refrain:

F#7
Since you went away
Dm
All the days grow long,
A7
And soon I'll hear
D
Old winter's song.
C#m7—F#7
But I miss you most of all
Dm pause
My darling,
C#m7—D pause F#7 pause
When autumn leaves
Dm—
Start to fall.



FRANK SINATRA

THAT OLD BLACK MAGIC

Arlen, Mercer

FRANK SINATRA/EMI

Intro:

D—D6—DM7—D6— (2x)

D D6
That old black magic
DM7 D6
Has me in its spell,
D D6
That old black magic
C/E A7
That you weave so well,
Em7 C/A A7/E
Icy fingers up and down my
A7sus
spine

Em7-9 spine C#7-9
Same old witchcraft
Em7 (or Em9) A7sus
When your eyes
Em7 (or Em9) A7sus
mine,

D C/D
The same old single
D C/D
That I feel inside,
D Bm Bm7 E7/G#
And then that elevator starts
Dm6
its rise.

Chorus 1:

F#m7 B7-9 Em7 (or Em9) A7 (E)-
Down and down, I go
D6 A/D6 C B7sus, B7
'Round and 'round, I go,
Em7 C7 (or C9)
Like a leaf that's caught in the
D-Em7-D, D pause
tide.

Refrain:

Bm Bm/A
I should stay away
Abm7 Db7-9
But what can I do?
Bbm7 B7 (or B9)
I hear your name and
Bbm7-B7-9
I'm a flame
Em Em7
A flame with such a burning
Bm7/C-C7
desire,
Gm7-C7sus
That only your kiss can put
A7sus-break
out the fire.



D D(6)
You are the lover
DM7
[I have] D6
[That I've] waited for,
Am7-F/D
The mate that fate
D7 D7sus-D7 (or D9)
Had me created for,
Gm7 G6 C7 (or C9)
And ev'rytime your lips meet
(break)
mine...

Chorus 2:

Em7 Gm7
A baby, down and down, I go
Fdim
['Round and 'round,] I go,
Em7 C7 (or C9) ['lovin']
in a spin, [crazy 'bout]

Bm7 Gm7
the spin (that) I'm in
E7/Ab E7 A7sus
Under that old black magic
D—
called love.

Ad lib:

Bm-Bm7-G7-F#7-B—
Em7-C7 (or C9)-Em7-A7sus—
A7(6)
(Repeat last stanza & Chorus 2)

Code:

Em7 A7sus D6
That old black magic called love
Em7 A7sus D
That old black magic called love,

THE LADY IS A TRAMP

Rodgers, Hart

FRANK SINATRA/EMI

Intro: AM7—C—Gm7—Bb7—

AM7 C/A
She gets too hungry
Bm7 E7(6)
(To wait) For dinner at eight,
AM7 C/A
She likes the theatre

Bm7 E7(6)
[And] never comes late,
[But] it's
A7 (or A9) A7sus A7
She'd never bother(s)
DM7 G7

With people she'd hate,
A F#m7 Bm7 E7(6)
That's why the lady is a
AM7-C7 (or C9)—
tramp.

AM7 C/A
Doesn't like crap games
Bm7 E7(6)
With barons or earls,
AM7 C/A
Won't go to Harlem
Bm7 E7(6)
In armie and pearls,
A7 (or A9) A7(6)
Won't dish the dirt

D9 G7
With the rest of the girls,
F#m7 Bm7-B7 (or E7(6)) AM7
That's why the lady is a tramp.

Refrain 1:

Bm7-E7(6)
She likes the free, fresh
C#m7 F#m7
Wind in her hair,
Bm7 E7(6)
Life without care
C#m7 (break) F#7, B7, (break) E7(6)
She's broke and it's oke.

AM7 C/A

Hates California
Bm7 C#7
It's cold and it's damp,
F#m7 Bm7 E7-9 A-F#—
That's why the lady is a tramp,
(Repeat 1st stanza except last word,
moving chords one fret (Bbm7)
higher)
Bb-Gb(6)-F7(6)—
tramp.

BbM7 Db7
She'll have no crap games
Cm7 F7sus
With sharpies and frauds,
BbM7 Db7
And she won't go to Harlem
Cm7 F7
In Lincolns or Fords,
Bb7 (or Bb9) Ab7
And she won't dish the dirt
BbM7
With the rest of the breads,
Bb G7 Cm7 F7(B) Bb—
That's why the lady is a tramp.

Refrain 2:

Cm7—F7(B) fresh
She loves the free,
Dm7 Gm7
wind in her hair,
Cm7 F7
Life without care
Bb7 break G7sus Cm7 F7
She's broke, but it's o.k.

Bb Db7
Hates California
Cm7 F7(B)
It's so cold and so damp,
Bb Gm7 Cm7 F7sus
That's why the lady...

Coda:

Bb Gm7 Cm7 F7sus
That's why the lady
Bb7 break Gm7 break Cm7 break
That's why the lady
F7sus break F#—Bb, Bb
is a tramp.

DIDN'T WE

J. Webb
FRANK SINATRA/Reprise
Intro: BbM7—Am7—Gm7—C7sus pause

FM7
This time we almost made the
D7-9 places fit

Gm7 C7
Didn't we? Gm Gm+M7

This time we almost made
Gm7 C7sus
some sense of it
FM7 Em7-A7sus
Didn't we?

Dm Dm+M7
This time I had the answer
Dm7 G
Right here in my hand,
BbM7
Then I touched it
Gm Gm7 EDM7—C7sus pause
And it had turned to sand.

C7(or C9) F F#
This time we almost sang
FM7 D7-9
the song in tune
Gm Gm+M7 C7sus
Didn't we?

C7 Gm Gm+M7 made
This time we almost
C7sus C7-9
it to the moon
FM7 Em7-A7sus
Didn't we?
Dm Dm+M7
This time we almost made
Dm7 Dm6
Almost made our poem rhyme,
BbM7 F/A
And this time we almost made
Gm7 Am7 BbM7-Bdim7.
That long, hard climb.

Coda:

Gm Gm+M7 Gm7 C7-9 pause
Didn't we almost make it
C7 F#
this time,
This time?

STRANGERS IN THE NIGHT

Kaempfert, Singleton, Snyder
From the movie *A Man Called Get Killed*
FRANK SINATRA/Reprise
Intro: F—C7—

F
Strangers in the night
Exchanging glances,
FM7
Wand'ring in the night
What were the chances,
F
We'd be sharing love
Am Abdim Gm
Before the night was through.

Gm
Something in your eyes
Was so inviting,
Gm7
Something in your smile
Was so exciting
Gm7 (C7)
Something in my heart

Gm7 C7 FM7
Told me I must have you.

Refrain:

Am7-9
Strangers in the night
Two lonely people,
D7-9
We were strangers in the night
Gm
Up to the moment when we said
our first hello,
Bbm
Little did we know
F/C Dm
Love was just a glance away,
Gm7 A C7sus (pause)
A warm embracing dance away
and...

F
Ever since that night
We've been together,

FM7
Lovers at first sight
In love forever,
Gm7 (C7)
It turned out so right
Gm7 C7 F
For strangers in the night.
Ad lib:
Am7-9—D7-9—
Gm Bbm—
F/C Dm
Love was just a glance away
Gm7 C7sus pause
A warm embracing dance away.
(Repeat last stanza moving chords 2 frets
(G) higher) Am7-D7

Coda: (Fade)

(2nd stanza chords)
Doo bee doo bee doo,
Doo doo doo dee da...
SOFTLY AS I LEAVE YOU
Calabrese, DeVita, Shaper
FRANK SINATRA/Reprise
Intro: E7sus hold E7-9 pause

A D/F# E' A E/Ab
Softly, I will leave you softly
D/F# E A
For my heart would break,
(A/C#) D
If you should wake
E7 A/C#
And see me go,
Bm7 E7sus E7
So I leave you...

C G/B-F/A G C
Softly, long before you
[miss] G/B me
[kiss]

F/A G C/E
Long before your arms
FM7 G7
Can beg me, "Stay
Em7 Am
For one more hour,
Dm7 E7 A E/Ab
Or one more day",
D/Gb E E/Ab
After all the years
D/Gb E (Fdim) F#m F#m7
I can't bear the tears to
Dm7 fall,
FM7 Dm7 G#
So softly as I leave you
A E/Ab-Dm-G-
there.
(Repeat 2nd stanza except last line)
FM7 Dm7 G#
So softly as I leave you
C#m7-A/C#
there.

Coda:

Bm7 E7(B) A C#m7
As I leave you there
Bm7 E7sus (hold) E7-9 (pause)
As I leave you
A-Bm7-E7sus-A
there (ahh).

NEIL SEDAKA



THE DIARY

N. Sedaka, H. Greenfield
NEIL SEDAKA/RCA

Intro:
B-G^m. C^m-F⁷.
(Ahh) Woh hoh hoh

B
G^m How I'd like to look
C^m Into that little book,
F, E The one that has the lock and key
F, E And know the boy that you care
G^m for,
C^m-F⁷ The boy who's in your diary.

B
G^m When it's late at night,
C^m What is this name you write?
F, E Oh! What I'd give if I could see
F, E Am I the boy that you care for,
C^m The boy who's in your diary.

Refrain:
F⁷ B
Do you recall
F⁷ B
And make note of all
E⁷ E
The little things I say and do?
G^m C^m
The name you underline
G^m C^m
I'm hoping that it's mine

C^m7 F⁷-G
Darlin', I'm so in love with you.

C Please don't leave me blue
Am Make all my dreams come true,
Dm You know how much you mean
G7 to me

F⁷ F^m C A
Say I'm the boy that you care for,
D pause G7 pause C^m-B⁷
The boy who's in your diary.

OH! CAROL

N. Sedaka, H. Greenfield
NEIL SEDAKA/RCA

Intro:
B-G^m-C^m-m7-F⁷-F⁷.
Ooh

B
Oh! Carol G^m
I am but a fool,
C^m7
Darlin', I love you F⁷-F⁷
Though you treat me cruel.

B
You hurt me G^m
And you make me cry,
C^m7 F⁷
But if you leave me
B break
I will surely die.

Refrain:
F⁷ B
Darling, there will never be another
G^m
'Cause I love you so,
C^m7
Don't ever leave me
F⁷
Say you'll never go.
F⁷ I will always want you for my

B
sweetheart G^m
No matter what you do,
C^m7 F⁷
Oh! Carol

B-F⁷
I'm so in love with you.
(Repeat 1st & 2nd stanzas with lyrics narrated)

(Repeat Refrain except last line)
B-E^m-B.
I'm so in love with you.

Coda: (Fade)
Woh hoh hoh hoh Dm-G7.
Am-Cm-G7

YOU MEAN EVERYTHING TO ME

N. Sedaka, H. Greenfield
NEIL SEDAKA/RCA

Intro:
Gm-pause
(Woh ooh)

Gm
You are the answer to my lonely
pray'r

Cm
You are an angel from above,
D7
I was so lonely till you came to me
Gm-pause
With the wonder of your love.

D7 hold G7
I don't know how I ever lived
before

Cm (Cm8)
You are my life, my destiny,

Gm D7
Oh, my darling, I love you so

Gm-Cm-D7 pause
You mean everything to me.

D7 hold Gm
If you should ever, ever go away
Cm
There would be lonely tears to cry,
D7
The sun above would never shine
again
There would be teardrops in the
Gm-pause
sky.

D7 hold G7
So hold me close and never let
me go

Cm (Cm8)
And say our love will always be,

Gm D7
Oh, my darling, I love you so
Gm
You mean everything to me
E⁷ pause
(You mean everything to me).

E⁷ hold G^m
So hold me close and never let
me go G⁷

C^m
And say our love will always
(C^m8) pause
be,

G^m hold E⁷ hold
Oh, my darling, I love you so

G^m-C^m-G^m
You mean everything to
me.

SERGIO MENDES & BRASIL '66

AGUA DE BEBER

(Agua de Beber)

Jobim, de Moraes, Gímbel

SERGIO MENDES & BRASIL '66/

A&M

NOTE: Original key is one fret (Cm7) higher.

Intro: Bm7-D-C#7-F#7-1 (2x)
Bm7-D-GM7-CM7-(F#7)

Coda:

Bm7 D C#7
Papachooe papapa
papapa pariumpoom
Bm7 D C#7
Papachooe papapa
papapa pariumpoom
Bm7 D CM7-pause
Papachooe

C#7 F#7 Bm7
Your love is rain, my heart the
flow'r

Em7 A7 DM7
I need your drink or I will die,
C#7-C7 Bm7-Bm7
My very life is in your

Am7 Addim
power
GM7 C#7 F#7
Will I wither and fade or
Bm7 Bm8 Bm7(break)
blossom to the sky?

Chorus:

E/B
Agua de beber (agua de
Em/B
beber, agua de beber)
Bm7 G/B
Agua de beber, camara,

E/B
Agua de beber (agua de
Em/B
beber, agua de beber)

Agua de beber, camara.
Ad lib: (1st stanza chorus)
(Repeat Chorus & Ad lib)
(Repeat Chorus)

(Repeat Coda except last chord)

GM7-F#7-Bm7-Bm7
WATCH WHAT HAPPENS

M. Legend, N. Gímbel

SERGIO MENDES & BRASIL '66/

Elektra

Intro: D#7-E7-G7-D#7-1 (2x)

D#M7 F7
Let someone start believing in
you

Let him hold out his hand,

Let him touch you and

Watch what happens.

D#M7
One someone who can look in
your eyes

And see into your heart,

Let him find you and

Watch what happens.

GM7 Gm
Cold, no, I won't believe your
heart is cold

Maybe just afraid to be broken

again.

D#M7
Let someone with a deep love
to give

Give that deep love to you,

And what magic you'll see

Let someone give his heart,

Someone who cares like me

Let someone give his heart.

Ad lib:

G#A#7-A#m7-D#7.

G#A#7-A#m7-D#7.

A#m7-D#7-G#-G#-F#.

EM7 Em
Cold, no, I won't believe your
heart is cold

Maybe just afraid to be broken

again.

CM7
Let someone with a deep love
to give

Give that deep love to you,

And what magic you'll see

Let someone give his heart,

Someone who cares like me

Let someone give his heart.

Coda: C#7 B7 C7

Someone who cares like me, (2x)

MAS QUE NADA

J. Ben

SERGIO MENDES & BRASIL '66/

A&M

Intro: Fm-Bb7-Fm-1 (4x)

Chorus:

Fm-Bb7-Fm7-Bb7-Bb7-Eb7 Fm7-Bb7.

O arie rãio

Fm7, Bb7 Fm7-Bb7-Fm7-Bb7.

Oba, oba, oba!

(Repeat except last word)

Fm7-Bb7-Fm7 break

... oba!

CM7 pause Fm
Mas que nada CM7
Sai da minha frente que eu quero

passar.

C7+9 CM7 Fm

Pois o samba esta animado

O que eu quero e

Fm-Bb7-Fm7-Bb7.

sambor.

Refrain:

Bbm7 Eb7

Este samba que e mixto

de maracatu

Bb/D

E samba de preto velho,

Bbm/D Bbm7 Fm7-Fm7(break)

Samba de preto tu,

CM7 pause Fm
Mas que nada CM7 Fm
Um samba como esse tao legal,

Voce nao vai querer que eu

chegue no final.

GM7 C7+9 Fm-Bb7-Fm7-Bb7.

(Repeat Chorus)

(Repeat all starting from 1st

stanza)

(Repeat Chorus except last word)

Fm(break)

... oba!

Coda:

Fm7 Bb7 Fm7-Bb7-Fm7-Bb7.

Oba, oba, oba.

(Repeat to fade)



HITBACK

(Best of 60's)

BE-BOP-A-LULA

B. Davis, G. Vincent
GENE VINCENT/Capitol

Chorus 1:

(Well...)

Be-bop-a-lula
She's my baby,

Be-bop-a-lula
I don't mean maybe.

Chorus 2:

Be-bop-a-lula
She's my baby,

Be-bop-a-lula
I don't mean maybe,

Be-bop-a-lula

A7 She's... my baby love,
my baby love, my baby love.

E break E break

Well, she's the gal in the red
blue jeans

E break E break
A-she's the queen of all the
teens,

E break E break
A-she's the woman that I know

A-she's the woman that loves me
so, say,

(Repeat Chorus 2)

Let's rock!

Ad lib: (Chorus 1 & 2 chord)

E break

Well, now she's the woman
that's got that beat

E break E break
A-she's the woman with the flyin'
feet,

E break E break
A-she's the one that walks around
the store

E7
She's the one who gives me more,
more, more, more.

(Repeat Chorus 2)

Let's rock again now!

(Repeat Ad lib)

(Repeat Chorus 1 & 2) E7

TOM DOOLEY

D. Guard
KINGSTON TRIO/Capitol

Intro:

E—B—

B—E—

Throughout history, there've been
many songs written about the
eternal triangle

The next one tells the story of a
Mr. Grayson, a beautiful woman,
and a condemned man named
Tom Dooley,

When the sun rises tomorrow, Tom
Dooley must hang.

Chorus:

E Hang down your head, Tom Dooley

B7 Hang down your head and cry

[poor boy,]
[ah, well ah]

B7 Hang down your head, Tom Dooley

E Poor boy, you're bound to die.

E I met her on the mountain

B7 There I took her life,

B7 Met her on the mountain

E Stabbed her with my knife.
(Repeat Chorus)

E This time tomorrow

B7 Reckon where I'll be,

B7 Hadn't it been for Grayson

E I'd have been in Tennessee.

(Repeat Chorus)

Ah, well now...

(Repeat Chorus)

E This time tomorrow

B7 Reckon where I'll be,

B7 Down in some lonesome valley

E Hangin' from a wild oak tree,

(Repeat Chorus)

Ah, well now, boy...

(Repeat Chorus)

Coda:

B7 Poor boy, you're bound to die (2x)

E hold
Poor boy, you're bound to die.





DO YOU BELIEVE IN MAGIC

J. Sebastian
LOVIN' SPOONFUL/Kama Sutra

Intro:
Dm6-Em6-F#-Em6-
Dm6-Em6-F#-Em6-

Do you believe in magic
In a young girl's heart?
How the music can free her
whenever it starts
And it's magic if the music is
groovy,
It makes you feel happy
Like an old time movie.
I'll tell you 'bout the magic
And it'll free your soul,
But it's like tryin' to tell
A stranger 'bout a rock and roll,
If you believe in magic

Don't you bother to choose,
If it's jug band music
Or rhythm and blues,
Just go and listen
It'll start with a smile,
That won't wipe off your face
No matter how hard you try.
Your feet start tappin'
And you can't seem to find,
How you got there
So just blow your
mind.

If you believe in magic
Come along with me,
We'll dance until morning
Till there's just you and me,
And maybe, baby
If the music is right,
I'll meet you tomorrow

And we'll go late at night,
And we'll go dancin'
Baby, then you'll see,
How the magic's in the music
And the music's in me, yeah!

Code:
Do you believe like I believe?
Do you believe like I believe?
(Repeat to fade)
I CAN'T STOP LOVING
YOU

D. Gibson
SUE THOMPSON/Holiday

I can't stop loving you, so I've
made up my mind
To live in memory of old lonesome
time,
I can't stop wanting you, it's useless
to say
So I'll just live my life in dreams
of yesterday.

Refrain:
Those happy hours that we
once knew
Though long ago, still make me
blue,
They say that time heals a
broken heart
But time has stood still since
we've been apart.

I can't stop loving you, there's
no use to try
Pretend there's someone new,
I can't live a lie,
I can't stop wanting you the way
that I do
There's only been one love for
me, that one love is you,



ITSY BITSY TEENY WEENY YELLOW POLKA DOT BIKINI

Vance, Peckriss
BRYAN HYLAND/London

Intro:

Pap pa pap pap parap pap pap pap
(A) (pause)
pap

She was afraid to come out of the
locker

She was as nervous as she could be,

She was afraid to come out of the
locker

She was afraid that somebody
would see.

*Two-three-four, tell the people
what she wore!*

Chorus:

(A) (Em) (F#) A (E)
It was an itsy bitsy teeny

weeny yellow polka dot bikini

That she wore for the first time
today,

An itsy bitsy teeny weeny

yellow polka dot bikini

So in the [locker] she wanted

(A) D
to stay,

*Two-three-four, stick around,
we'll tell you more!*

(Repeat Intro)

She was afraid to come out in the
open

And so a blanket around her she
wore,

She was afraid to come out in the
open

And so she sat on the loft on the
shore,

*Two-three-four, tell the people
what she wore!*

(Repeat Chorus)

(Repeat Intro moving chords one
fret (Eb) higher)

Now she's afraid to come out of
the water

And I wonder what she's gonna
do,

Now she's afraid to come out of
the water

And the poor little girl is turning
blue,

*Two-three-four, tell the people
what she wore!*

(Repeat Chorus, except last line,
moving chords one fret (Bb) higher)

So in the locker she wanted to
stay

From the locker to the blanket,

From the blanket to the shore

From the shore to the water,

Yes, there isn't anymore.

**GREEN GREEN GRASS
OF HOME**

TOM JONES/Decca

NOTE: Original key is one fret (Ab)
higher.

Intro:
G-C/G-G-C/G-G-
G-D-

The old hometown looks the same

As I stepped down from the train,

And there to meet me is my
momma and poppe.

Down the road I looked and
there runs Mary,

Hair of gold and lips like cherries,
It's good to touch the green, green
grass of home.

Chorus:

Yes, they'll all come to meet me

Arms reachin', smilin' sweetly,

It's good to touch the green,
green grass of home.

The old house is still standin'

Though the paint is cracked and
dried,

And there's that old oak tree that I
used to play on.

Down the lane I walked with my
sweet Mary

Hair of gold and lips like cherries,
It's good to touch the green, green
grass of home.

Then I awoke and looked around
me

At four gray walls that surround
me

And I realize, yes, I was only
dreamin',

For there's a God and there's a
sad old heart grave

On and on we'll walk at daybreak

Again I'll touch the green, green
grass of home.

Chorus:

Yes, they'll all come to see me

In the shade of that old oak tree,

As they lay me 'neath the green,
green grass of home.

Chorus:

Yes, they'll all come to see me

In the shade of that old oak tree,

As they lay me 'neath the green,
green grass of home.

Chorus:

Yes, they'll all come to see me

In the shade of that old oak tree,

As they lay me 'neath the green,
green grass of home.

Chorus:

Yes, they'll all come to see me

In the shade of that old oak tree,

As they lay me 'neath the green,
green grass of home.

PROUD MARY

J. Fogarty
CREDENCE CLEARWATER
REVIVAL/Atlantic

Intro:
C-A-C-A-C-A-
C-A-D-

D
I left a good job in the city
Workin' for the man every night
and day,
And I never lost one minute of
sleepin'
Worryin' about the way things
might have been.

Refrain:

A
Big wheels keep on turnin'
Bm
Proud Mary keep on burnin',
D
Rollin', rollin', rollin' on the river.

D
Cleaned a lot of plates in Memphis
Pumped a lot of pain in New
Orleans,

But I never saw the good side
of the city

Till I hitched a ride on a river
boat Queen.

(Repeat Refrain)

(Repeat Intro)

Ad lib: D-A-Bm-

D
Rollin', rollin', rollin' on the river.
(Repeat Intro)

D
If you come down to the river
Bet you gonna find some people
who live,

You don't have to worry
'Cause you have no money
People on the river are happy
to give.

(Repeat Refrain)

Code:

D
Rollin', rollin', rollin' on the river.
(Repeat to fade)

MR. LONELY

B. Vinton, G. Allen
BOBBY VINTON/Stereocrama

Intro: E-G#m-A-B-

E G#m
Lonely, I'm Mr. Lonely
A B
I have nobody for my own,
E G#m
I'm so lonely, I'm Mr. Lonely
A
Wish I had someone to call on

B
the phone.

Refrain:

E Esus
Now I'm a soldier, a lonely soldier
A
Away from home through no wish
Am-B
of my own,

That's why I'm lonely, I'm Mr.
G#m
Lonely

A B E C
I wish that I could go back home.

F Am
Letters, never have letters
Bb C
I get no letters in the mail,
F Am
I've been forgotten, yeah, forgotten
Bb Bb C
Oh, how I wonder how is it out there,
(Repeat Refrain, except last line, moving
chords one fret (F) higher)

Bb C F
I wish that I could go back home.

DON'T SLEEP IN THE
SUBWAY
T. Hatch, J. Trent
PETULA CLARK/WB

G D
You wander around on your
Em Bm
own little cloud
C G
When you don't see the why
Am7 D7
or the wherefore,

G D
You walk out on me when we
Em Bm
both disagree

C G
'Cause to reason is not what

Am7 D7
you care for,
G#7 C#m7
I've heard it all a million times
F#7 G#m
before
D B7
Take off your coat, my love
Em7 A7 Dsus D
and close the door,

Chorus:
Ebm7 Bb6 Cm
Don't sleep in the subway, darling,
Bb
Don't stand in the pouring rain,
Ebm7 Bb6
Don't sleep in the subway, darling,

Cm7
the night is long
Bb
Forget your foolish pride,
Bb
nothing's wrong,
Cm7 Bb
Now you're beside me again,

G D
You try to be smart, then you
Em Bm
take it to heart
C G
'Cause it hurts when your ego's
Am7 D7
deflated,

G D
You don't realize that it's all
Bm
compromise

C G Am7 D7
And the problems are so overrated,

B G#7
'Goodbye' mean nothing when
C#m7 F#7 G#m
it's all for show

D B7
So why pretend you've somewhere
Em7 A7 Dsus D
else to go.
(Repeat Chorus 2x)





WORLD WITHOUT LOVE

J. Lennon, P. McCartney
PETER & GORDON/Parlophone

Intro: E—

E G#7
(Please) Lock me away

C#m And don't allow the day here

inside

Am(E) E
Where I hide with my loneliness,

F#m

I don't care what they say

B7

I won't stay in a world without

E—C#7—

love.

E G#7
Birds sing outta tune

C#m

And rainclouds hide the moon

E

I'm okay, here I'll stay with my

loneliness,

F#m

I don't care what they say

B7

I won't stay in a world without

E—B7—

love.

Chorus:

Am So I wait and in a while

E I will see my true love smile,

Am She may come, I know not when

F#m When she does, I'll know,

B7

So, baby, until then.

(Repeat 1st stanza)

Ad lib: (2nd stanza chords)

(Repeat Chorus)

(Repeat 1st stanza except last word)

E—C#7—
... love.

Code:

F#m

I don't care what they say

B7

I won't stay in a world without

E—C#7—F#m—B7—E

love.

PURPLE HAZE

J. Hendrix

JIMI HENDRIX/Polydor

Intro: E—G—A—; (2x)

E G A
Purple haze are in my brain

E G A
Many things don't seem the same,

E G A
Actin' funny but I don't know why

E break

Excuse me, while I kiss the sky.

E G A
Purple haze all around

E G A
Don't know if I'm coming up or

down,

E G A
Am I happy or in misery?

E break

Whatever is, that girl put a spell
on me.

A Help me, help me

E (A5 11b)

Oh no, no, no!

Ad lib: F#—D—E— (4x)

E G A
Girl, purple haze are in my eyes

E G A
Don't know if it's day or night,

E G A
You've got me blowin'

G A

blowin' my mind

E break
Is it tomorrow or just the end
of time?

Code: (F#m)

A

No, help me, ah yeah, purple

F#—D—E— (4x)

haze

E F# D E

Oh no, no oh, help me, tell me,
tell me,

I can't go on without you ...

ooh ...

GLORIA

V. Morrison

THEM/London

Intro: (Chord pattern E—D, A,)

Now I'll tell you about my
(Intro chord pattern)
baby

You know she comes around,
She's about five feet four
From here to the ground,
You know she comes around here
At just about midnight,
She makes me feel so good, Lord
She makes me feel alright,
And her name is G-L-O-R-I ...

Chorus:

G-L-O-R-I-A

(De ICP)

(Glo-ria),

G-L-O-R-I-A

(Glo-ria),

I'm gonna shout it all night

(Glo-ria),

I'm gonna shout it everyday

(Glo-ria),

Yeah yeah yeah yeah yeah!

(De ICP)

Ad lib: (De ICP)

(De ICP)
She comes around here
Just about midnight,
She makes me feel so good, Lord
Oh, I say she makes me feel alright,
Comes a-walkin' down my street
Won't you come to my house?
You knock upon my door
And then she come to my room,
Yeah, she make me feel alright,
(Repeat Chorus)

Code:

So good

(De ICP)

(Glo-ria),

Alright, she's so good

(Glo-ria),

Alright, yeah!

(De ICP 3a) E

***** **GUANTANAMERA** THE SANDPIPERS/JUA *****

Intro: D-G-A-D-G-A-

Chorus:

G Aas-A
 Guantanamera, guajira
 D Aas-A
 Guantanamera
 D G A
 Guantanamera, guajira
 D G A
 Guantanamera.

Yo soy un hombre sincero
 De donde crece la palma,
 Yo soy un hombre sincero
 De donde crece la palma,
 Antes de morir me quiero
 Echar mis versos del alma.
 (Repeat Chorus)

D G A
 Mi verso es de un verde claro
 D G A
 Y de un carmin encendido,
 D G A
 Mi verso es de un verde claro
 G A
 Y de un carmin encendido,
 D G A
 Mi verso es un cielo querido
 D G A
 Que busca un amante amparo.

Narration:
 (Chord pattern D-G-A-)
 The words mean: "I am a truthful man

*From the land of the palm trees,
 And before dying I want to share
 These poems of my soul,
 My poems are soft green
 My poems are also flaming crimson,
 My poems are like a wounded
 fawn*

*Seeking refuge in the forest."
 The last verse says
 "Con los pobres de la tierra
 With the poor people of this earth,
 I want to share my fate
 The streams of the mountains,
 Please me more than the sea."*

D G A
 Con los pobres de la tierra
 D G A
 Quiero yo mi suerte echar,
 D G A
 Con los pobres de la tierra
 G A
 Quiero yo mi suerte echar,

D G A
 El arroyo de la sierra
 D G-A
 Me complace mas que el mar.

(Repeat Chorus to fade)

HAPPY TOGETHER

Bonser, Gordon
 THE TURTLES/White Whale

Intro:
 F#m (or pattern F#m, F#m3,
 F#m-F#m, F#m7, F#m-2x)-----

F#m (or ICP)
 Imagine me and you, I do
 I think about you day and
 night, it's only right,
 To think about the girl you love
 and hold her tight
 So happy together.

F#m (or ICP)
 If I should call you up,
 invest a dime,
 And you say you belong to me
 and ease my mind,
 Imagine how the world can be
 so very fine
 So happy together.

Chorus:
 F#m C#m
 I can see me loving nobody
 but you

For all my life,
 When you're with me, baby,
 the skies will be blue
 For all my life.

F#m (or ICP)
 Me and you, and you and me
 No matter how they toss the dice,
 it had to be,
 The only one for me is you, and
 you for me
 So happy together.

(Repeat Chorus)
 (Repeat 3rd stanza)
 Ad lib:
 C#m F#m-A-
 Pa pa pa
 F#m C#m-F#m-C#m-
 Pa pa pa
 (Repeat 3rd stanza)

Coda:
 F#m C#7
 So happy together,
 F#m C#7
 And how is the weather?

F#m C#7
 So happy together
 F#m C#7
 We're happy together,
 F#m C#7
 So happy together
 F#m C#7
 Happy together,
 F#m C#7
 So happy together
 F#m C#7
 So happy together.

***** **SUNSHINE OF YOUR LOVE** Bruce, Brown, Clapton CREAM/Polydor *****

Chord pattern I (CPI):
 /D-/C-/D-/A-/A3-/G-/D-/F-/D/
Chord Pattern II (CPII):
 /G-/F-/G-/D-/D3-/C-/G-/A3-/G/
 Intro: D7 (or CPI): (4x)

D7 (CPI)
 It's gettin' near dawn
 When lights close the tired eyes,
 I'll soon be with you, my love
 Give you my dawn surprise,
 G7 (CPII)
 I'll be with you, darling, soon
 I'll be with you when the stars start
 falling.
 D7 (CPI 2x)

Chorus 1:
 A-break C hold G hold
 I've been waiting so long
 A-break C hold G hold
 To be where I'm goin',
 A-break C hold G hold
 In the sunshine of your
 love.
 A-D7 (CPI)

D7 (CPI)
 I'm with you, my love
 The light shining thru on you,
 Yes, I'm with you, my love
 It's the morning and just we two,
 G7 (CPII)
 I'll stay with you, darling, now
 I'll stay with you till my seas
 are dried up,
 D7 (CPI 2x)
 (Repeat Chorus 1)
 Ad lib:
 D7 (CPI 4x), G7 (CPII 2x), D7 (CPI 2x):
 A-break, C hold, G hold; (2x) A-
 (Repeat 2nd stanza)

Chorus 2:
 A-break C hold G hold
 I've been waiting so long
 A-break C hold G hold
 I've been waiting so long,
 A-break C hold G hold
 I've been waiting so long
 A-break C hold G hold
 To be where I'm goin'
 A-break C hold G hold
 In the sunshine of your
 love.
 A-
 love.

FLY ME TO THE MOON
 Howard
 PERRY COMQ/RCA

 Intro: C-C7-5-A-Bm7-5, E7,

Am Dm7
 Fly me to the moon
 G7
 And let me play among the
 CM7, C7(B)-C7aug, C7,
 stars,
 FM7 Bm7-5
 Let me see what spring is like
 E7 Am-C7/G
 On Jupiter and Mars,
 F#E Dm7-G7
 In other words, hold my
 C#-C# hand
 Dm7 G7sus-G7 Fm/C
 In other words, darling kiss
 C-Bm7-5, E7,
 me.
 Am Dm7
 Fill my heart with song
 G7 C C7(or C#)
 And let me sing forevermore,
 F Bm7-5
 You are all I song for
 E7 Am-C7/G,
 All I worship and adore,
 F#E Dm7- G7
 In other words, please be
 Bb-5-A7-(pause)
 true
 Dm7(hold) G7sus-G7-9
 In other words, I love
 C-Bm7-5-E7,
 you.



Ad lib:
 Am-Cm7-G7-Cm7-C7,
 FM7-Bm7-5-E7-Am-C7/G,
 (Repeat last 2 lines of 1st stanza)
 (Repeat 2nd stanza except last word)
 (Coda)
 ...YOU.

Coda: C-C7-5-C

THIS GIRL'S IN LOVE WITH YOU
 D.
 Bacharach, H. David
 DIONNE WARWICK/Springboard

 Intro: A-Dm7-A-Dm7-

Dm7 CM7
 A Dm7 CM7
 You see this girl
 CM7
 This girl's in love with you,
 A Dm7 CM7
 Yes, I'm in love with you,
 C#m7-5
 Who looks at you the
 F#m7 Bm7
 way I do.

Refrain 1:
 Em7 A7sus A7
 When you smile I can tell
 Dm7 CM7 Dm7 CM7
 We know each other very well,
 C#m7-5
 How can I tell you?
 Bm7 E7sus A7sus
 I'm glad I got to know you,
 and ...

Dm7 CM7
 I've heard it said
 CM7
 They say you think I'm fine,
 A Dm7 CM7
 Yes, I love you,
 F#m7-5
 And what I'd do to make
 you mine.

Refrain 2:
 Em7 A7sus A7
 (Oh) Tell me now, is it so?
 Dm7 CM7 Dm7 CM7
 Don't let me be the last to
 know
 C#m7-5 F#m7 F#m7 Bm7
 My hands are shaking
 Bm7 E7sus A7sus
 Don't let my heart keep
 breaking, 'cause ...

Bridge:
 A Dm7 CM7
 I need your love
 A Dm7 CM7
 I want your love
 A Dm7 CM7
 Say you're in love
 B7 E7 E#m7-E7 pause
 In love with this girl.
 A Dm7 CM7
 If not I'll just die
 Ad lib: (2nd stanza chords)
 (Repeat Refrain 2)

(Repeat Bridge except last word)
 A-Dm7-Gm7, G#m7, AM7
 ...die.

YOU DON'T HAVE TO SAY YOU LOVE ME
 V. Pallavicini, P. Donaghy, V. Wickham,
 S. Napier Bell
 DUSTY SPRINGFIELD/Philips

 Intro:
 Gm-E#m/F, Gm/E-(break) A7(pause)
 Gm7(pause) Dm(hold)

Gm7 C7
 When I said I needed you
 F
 You said you would always stay,
 Gm7
 It wasn't me who changed but you
 Gm/E A7
 And now you've gone away.

Dm(pause) Gm7
 Don't you see that now you're
 gone
 F
 And I'm left here on my own,
 Gm7
 That I have to follow you
 Gm/E A7-A7sus
 And beg you to come home.

Chorus:
 D Bm7
 You don't have to say you love
 me
 Em7 A7
 Just be close at hand,
 D Bm7
 You don't have to stay forever
 Em7 A7
 I will understand,
 D F#m7
 Believe me, believe me
 Bm
 I can't help but love you,
 G Em7
 But believe me, I'll never tie
 A7
 you down.

Dn(break) Gm7 C7
 Left alone with just a memory
 Bb
 Life seems dead and so unreal,
 Gm7
 All that's left is loneliness
 A7 Dm
 There's nothing left to feel.
 (Repeat Chorus except last 3 lines)
 D (F#m7) B7
 Believe me, believe me,
 (Repeat Chorus, except last 3 lines, moving chords two frets (E) higher)

Coda:
 E D E E D
 Believe me, believe me,
 E (hold)
 believe me.

ME AND BOBBY McGEE
K. Kristofferson
KRIS KRISTOFFERSON/CBS
Intro: A—

A Busted flat in Baton Rouge and
Headin' for the trains,
E7 Feelin' nearly faded as my jeans
Bobby thumbed a diesel down,
Just before it rained
Took us all away to New
A Orleans.

A I took my harpoon out of my
dirty red bandana
And was blowin' sad while
A7 Bobby sang the blues,
With them windshield wipers
slappin' time and

A Bobby clappin' hands,
E7 We finally sang a veiled song
A-A7 that driver knew.

D Freedom's just another word
A for nothin' left to lose
E7 Nothin' ain't worth nothin'
A-A7 but it's free,

D Feeling good was easy
A Lovin' Bobby sang the blues,
E7 Feelin' good was good enough
for me
Good enough for me and
A Bobby McGee.

B From the coal mines of Kentucky
To the California sun,
Bobby shared the secrets of
p77 my soul
Standin' right beside me, Lord,
to ev'rything I done,
Ev'ry night she kept me from
the cold.

B Then somewhere near Salinas
Lord, I let her slip away,
E7 Lookin' for the home I hope



E she'll find
And I'll trade all my tomorrows
B for a single yesterday,
p77 Holding Bobby's body next to
B-E7 mine.

E Freedom's just another word
B for nothin' left to lose
p77 Nothin' left is all she left for
B-E7 me,
E Feeling good was easy
B Lovin' Bobby sang the blues,
p77 But if that was good enough
for me
Good enough for me and
B Bobby McGee.

Coda:

B La da da
p77 Me and Bobby McGee,
La da da

Me and Bobby McGee

UNCHAINED MELODY

Zaret, A. North
ROY HAMILTON/Epic

Intro: A—

A7 Gm Oh, my love, my darling
F A7 I've hungered for your touch
Gm F A long, lonely time,
A7 Gm Time goes by so slowly
F And time can do so much

Gm F Are you still mine? F7
A I need your love Dm-G7
Gm I need your love,
F
Gm speed your love to me.

D Lonely rivers flow
F To the sea, to the sea
D To the open arms of the sea
F Lonely rivers sigh
D Wait for me, wait for me
F I'll be coming home, wait for me.
(Repeat 1st stanza)

THE TWELFTH OF NEVER
Webster, Livingston
JOHNNY MATHIS/CBS
Intro: F—

F You ask how much I need you
Dm
Must I explain?
C I need you, oh, my darling
F Like roses need rain,
F You ask how long I'll love you
C-A7 I'll tell you true,
Dm Until the twelfth of never
Gm C F I'll still be loving you.

Refrain:

Gm C F Gm C F Hold me close, never let me go
A7 Dm G7 Hold me close, melt my heart
C7 Like April snow.

F I'll love till the bells toll
Dm Bb to bloom
F I'll love you till the clover has
C Bb lost its perfume,
F I'll love you till the poets run out
C of rhyme
A7 Dm Bb Until the twelfth of never
Gm C F And that's a long, long time,
Dm Bb Until the twelfth of never
Gm C F And that's a long, long time.

WHITE BIRD

L. & D. LaFlamme
IT'S A BEAUTIFUL DAY/Columbia

Intro:

C—
C— (2x)

C Bb
White bird in a golden cage
C Bb
On a winter's day, in the rain,
C Bb
White bird in a golden cage
C
Alone,

C Bb
The leaves blow 'cross the long
black road
C Bb
To the darkened sky, in its rage,
C Bb
But the white bird just sits in her
cage
C
Alone.

Refrain:

F Ab
White bird must fly
C
(Or) She will die.
Ad lib:
C—Bb—C—Bb—
C—Bb—C—

C Bb
The white bird dreams of the aspen
tree
C Bb
With the dying leaves turning gold,
C Bb
But the white bird just sits in her
cage
C
Growing old,
(Repeat Refrain 2x)

Bridge:

Cm Gm
The sunsets come, the sunsets go
Ab G
The clouds roll by with the earth
and snow,
Cm Ab
To the endless time, to always
(break)
glow

C—Bb—
And she must fly,
C—Bb—
She must fly
C—Bb—C—(break)
She must fly.

Ad lib:
Cm—Bb—Cm—Bb— (4x)
Cm—Bb—D—Ab— (4x)
Cm—Bb—Cm—Bb—
(Chor) pattern C—Bb—C—Bb— C—
(Repe) 1st stanza)
(Repe) Refrain 3x)

Code:

F Ab-break

White bird must fly.

MAKE IT WITH YOU

D. Gates
BREAD/Elektra

Intro: EM7—B7sus— (2x)

EM7 B7sus
Hey, have you ever tried
EM7 B7sus
Really reaching out for the other
side,
A Gm
I may be climbing on rainbows
Fm B7sus-B7
But baby, her goes.

EM7 B7sus
Dreams, they're for those who
sleep
EM7 B7sus
Life is for us to keep,

A
And if you're wonder'ing what
Gm Csus-C*-B7sus break
this all is leading to
EM7
I wanna make it with you,
B7sus EM7
I really think that we could make
A-Gm-Fm-B7sus
it, girl.

EM7 B7sus
No, you don't know me well
EM7 B7sus
Every little thing, only time will tell

A But you believe the things that
Gm
I do
Fm B7sus-B7
And we'll see it through.

EM7 B7sus
Life can be short or long
EM7 B7sus
Love can be right or wrong, Gm
A And if I chose the one I'd like
C* sus-C*
to help me through
B7sus EM7
I'd like to make it with you,
B7sus EM7
I really think that we could make
it, girl.
Ad lib: EM7—B7sus— (3x)
B7sus
Baby, you know that ...

EM7 B7sus
Dreams, they're for those who sleep
EM7 B7sus
Life is for us to keep,
A And if I chose the one I'd like to
C* sus-C*
help me through
B7sus EM7
I'd like to make it with you.

Code: (Fade)

B7sus EM7
I really think that we could make
it, girl ...



UNITED
 PEACHES & HERB/Capitol

 Intro:
 G-F-G-
 CM7-C-; (2x)
 Woo-oh, woh

B7 Em7
 I'm tired of runnin' around
 E1 Em7
 Come on, baby, let's settle down,
 E1 Em7
 I'm gonna make you my June
 bride
 Dm7
 We're gonna walk down the aisle
 side by side.
 Dm7 Em7
 Oh, I love you and you love
 me
 Dm7 Em7
 That's the way it's gonna be,
 Dm7 G
 Oh, baby, just wait and see...

Chorus:
 Fm7
 We're gonna be united
 CM7 F CM7
 (u--ni--ted)
 G F
 (Oh) We're gonna be, we're gonna
 E CM7 F CM7
 be, baby (u--ni--ted).

B7 Em7
 We go together like beans and
 hard eggs
 B7 Em7
 We go together like cream and
 money,
 E1 Em7
 You brighten up my whole world
 E1 Em7
 You got ev'rything I need in a
 girl
 Gm7 Em7
 Oh, I need you and you need
 me
 Dm7 Em7
 That's the way it's gonna be
 Dm7
 And, baby, just wait and
 see.
 (Repeat Chorus)
 Ad lib: Dm7-E-m7--

Code: (Fade)
 Dm7 Em7
 Oh, I need you and you need
 me
 Dm7 Em7
 That's the way it's gonna be,
 Dm7
 And, baby, can't you wait
 G
 and see
 Fm7
 We're gonna be united
 CM7 F CM7
 (u--ni--ted)...

KAPANTAY AY LANGIT
 G, Canseco
 PILITA CORRALES/Pioneer

 Intro:
 Bb-Asuf-Cm7-F-Cm-F-
 Bb-Cm-F-

Bb Bbm7 Cm
 Mahal kita, kapantay ay langit,
 F
 sinta
 Bbm7 Gm
 At lagi kong dasal sa Maykapal
 Cm
 Ang lumigaya ka,
 F
 Kahit ngayon, mayroon ka nang
 Bb Gm
 ibang mahal
 Cm F
 Hinding-hindi pa rin ako
 Bb-G7-Cm-F8
 magdaramdam,

Bb Bbm7 Cm
 Ngunit, sinta, sakaling paluhain
 F
 ka
 Bbm7
 Magbalik ka lamang
 Bb7 Eb
 Naghihintay puso ko't kaluluwa,
 Ebm Bb
 Pagbibig ko kapantay ay langit,



Fm-G7
 hirang
 Cm F8
 Hindi magbabago kailan pa
 Bb-Cm-F
 man.
 Ad lib: Bb-Db-Gb-Bb-
 (Repeat 2nd stanza) Bb

YELLOWBIRD
 M. Keith, A. Bergman, N. Luboff
 THE BROTHERS FOUR/CBS

Chorus:
 E B7 E
 Yellowbird up high in banana tree
 B7
 Yellowbird, you sit all alone
 E
 like me.

A
 Did your lady friend leave your
 nest again?

B7 E
 That is very sad, makes me feel
 E7
 so bad,

A
 You can fly away in the sky
 away

B7 E
 You're more lucky than me.

E Bb
 I also had a pretty girl
 E
 She's not with me today,

B7
 They're all the same, the pretty
 girls

Bb7-B7
 Take tenderness then then
 E
 away
 (Repeat Chorus)

A
 Let her fly away in the sky
 away

B7 E
 Pick a town and soon take from
 E7
 night to noon,

A
 Why can't yellow you like banana
 too?

B7 E
 They might pick you someday.

E B7
 Wish that I were a yellowbird
 E
 I fly away with you,

B7
 But I am not a yellowbird

Bb7-B7
 So here I sit, nothing else
 E
 to do.

Code: (Fade)
 E Eb E E Eb E
 Yellowbird, yellowbird...

DEEP IN MY HEART

J.M. Chan
JOSE MARI CHAN/Villar

Intro: D-Gm- (2x)

D Gm D
Deep in my heart, I love you
D Gm Em
Deep in my heart, I care,
A D Bm
You are my life, my ev'rything
E Em A
My dream, my ev'ry pray'r,

D Gm D
Deep in my heart, I know
D D7
That deep in your heart, you
G
know,
Gm D
That we were meant for each other
Em A
And we will love each other
D Gm-A
forever
(Repeat last stanza except last line)
Em A
And deep within my heart
Fm B
And deep within your heart,
Em A
Yes, we will love each other
D-Gm-A-D
forever

SAPAGKAT KAMI'Y TAO LAMANG

T. Maquez, L. Celerio
RIC MANRIQUE, JR./Villar

Intro:
C-Csus-Gdim-C-F6-G7-Gaug-

C C6
Puso, kahit hindi turuan
CM9
Nakapagtataka, natututuhan din
Cdim Dm6
ang magmahal,
G7
Tunay, kami'y nagmamahalan
G7
Kung kasalanan man ay sapagkat
Gaug C6
kami ay tao lamang.

C
Kahit Diyos na ang s'yang may
C6
utos

Dahil sa pagsinta, damdamin din
Caug F A7-Dm
ang s'yang nasusunod,
Fm6 C Bb-A7
Di ba tayo ay tao lamang?
Dm9
Ganyan tayong lahat
G7 CM9 G-G7
O kay saklap ng buhay.

Ad lib: C-Caug-F-A-Dm-

F Fm6 C Bb-A7
At kung yan mah ay kasalanan
Dm9 G7 (Coda)
Ay sapagkat kami ay tao lamang.

Coda: CM9-Caug-F6-Fm6-C-
SPACE ODDITY
D. Bowie
DAVID BOWIE/Mercury
Intro: Em-FM7- (2x)

C Em
Ground Control to Major Tom
C Em
Ground Control to Major Tom,
Am C
Take your protein pills
D
And put your helmet on
(Ten, Nine, Eight, Seven, Six, Five,
Four, Three, Two, One, Lift off).

C Em
Ground Control to Major Tom
C
Commencing countdown, engines
Em
on,
Am C D
Check ignition and may God's love
be with you.

C
This is Ground Control to Major
Tom

F
You've really made the grade
Fm C
And the papers want to know
F
whose shirts you wear,
C
Now it's time to leave the capsule
if you dare.

C
"This is Major Tom to Ground
Control

F
I'm stepping through the door,
Fm C
And I'm floating in a most
F
peculiar way
Fm C
And the stars look very different
F
today.

Refrain:
FM7 Em
"For here am I sitting in a tin can
FM7 Em
Far above the world,
A* Am
Planet Earth is blue



G F
And there's nothing I can do.
Ad lib:
C-F-G-A- (2x)
FM7-Em-A-C-D-E-

C
"Though I'm past one hundred
E
thousand miles
F
I'm feeling very still,
Fm C
And I think my spaceship knows
F
which way to go
Fm C
Tell my wife I love her very
F
much, she knows."

G E7
Ground Control to Major Tom
Am
Your circuit's dead, there's
C
something wrong,
D
Can you hear me, Major Tom?
C
Can you hear me, Major Tom?
G
Can you hear me, Major Tom?
Can you ...

Refrain:
FM7 Em
"Here am I floating round my
tin can
FM7 Em
Far above the moon,
A* Am
Planet Earth is blue
G F
And there's nothing I can do."
(Repeat Ad lib)

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MOON RIVER

J. Mercer, H. Mancini
ANDY WILLIAMS/CBS/Sony

NOTE: Original key is one fret (C[#]) higher.

Intro: C—

C Am F C
Moon river, wider than a mile
F C
I'm crossing you in style
Bm7-5-E7
some day.

II
Am C7
Oh, dream maker
F Bb7(or Bb9)
You, heart breaker,
Am F[#]m7-5-B7,
Whenever you're goin'
Em7, A7 Dm7, G7
I'm go—lin' your way.

III
C Am F C
Two drifters off to see the world
F C
There's such a lot of world to
Bm7-5-E7
see.

IV
Am Am7 Am6
We're after the same
F7(9) C
Rainbow's end
F C
Waitin' 'round the bend,
F C
My huckleberry friend
Am Dm7 G (Interlude)
Moon river and me.
Interlude:
C-Fm7-Eb7-Ab-G7(or G9),

(Repeat I & II)
(Repeat III)
(Repeat IV except last line)
Am Dm G pause (Coda)
Moon river and me.

Coda:
C Am C Am
(Moon river) (moon river)
(ooh).

LEMON TREE

W. Holt
TRINI LOPEZ/MGM

Intro:
E-EM7-E6-E-
A-B7-E-B7-E-

E B7 E
When I was just a lad of ten
B7 E
My father said to me,
B7 C[#]m
"Come here and take a lesson
C[#]m7
from
A B7 E
The lovely lemon tree."

A G A
"Don't put your faith in love,
G
my boy"
A G F[#]m
My father said to me,
F A
"I fear you'll find that love
is like
Bm E7 A7
The lovely lemon tree."

Chorus:
D
Lemon tree, very pretty A7
And the lemon flav'r is sweet,
But the fruit of the poor lemon D
Is impossible to eat.
(Repeat)

B7 E B7 E
One day beneath the lemon
tree
B7 E
My love and I did lie,



B7 C[#]m
A girl so sweet that when she
C[#]m7
smiled
A B7 E
The stars rose in the sky.

A G A
We passed that summer lost in
G
love
A G F[#]m
Beneath the lemon tree,
F A
The music of her laughter
Bm E7 A7
Is my father's words from me.
(Repeat Chorus)

B7 E B7 E
One day she left without a
word
B7 E
She took away the sun,
B7 C[#]m
And in the dark she'd left
C[#]m7
behind
A B7 E
I knew what she had done.

A G A G
She'd left me for another
A G F[#]m
It's a common tale but true,
F A
A sadder man but wiser now
Bm E7 A7
I sing these words to you.
(Repeat Chorus)

Coda:
A7 D
Lemon tree, lemon tree. (2x)

Jingle's alter-ego

Hardcore? PTL?



SINC
Rock, S
THE SK

Intro:
G-Em
G-C
Ahh...
G
I don't
G
And I
G
I don't
Am
Since
G
I don't
G
And I
G
I don't
Am
Since I
Refrain:
Am
I don't
And I
Am
I never
Am
When y
G
In walk
Am
And he
G
I don't
G
And I
G
I don't
Am
Since I
Coda:
G
You,
G
You.

A TEA
Barton,
TERESA

Intro:
D
A fool
Em
A fool
D
In lov
B
A
In D

SINCE I DON'T HAVE YOU

Rock, Skyliners
THE SKYLINERS/Capitol

Intro:
G-Em7-Am-Cm-
G-C-Am-G-
Ahh.

G Cm D7
I don't have plans and schemes.
G Cm D7
And I don't have hopes and dreams,
G Cm
I don't want to have anything
Am D7
Since I don't have you.

G Cm D7
I don't have fond desires
G Cm D7
And I don't have happy hours,
G Cm
I don't want to have anything
Am D G
Since I don't have you

Refrain:
Am G
I don't have happiness
And I guess
Am G
I never will ever again.

Am
When you walked out on me
G
In walked a misery
Am D7
And he's been here since then

G Cm D7
I don't have love to share
G Cm D7
And I don't have one to care,
G Cm
I don't want to have anything
Am D7 G
Since I don't have

Coda:
G Em7 Am7 D7
You, you, you, you (3x)
G
You

A TEAR FELL
Berton, Randolph
TERESA BREWER/RCA

Intro:
D
A fool am I
Em A7
A fool am I
D A7
In love,

D
A tear fell when I saw you
A7
In the arms of someone new,

A7
A tear fell when you left me
D
All alone and feelin' blue.
D6
A tear fell when you told me
D7 G
That your love was not for me,
G6 A D
Oh, I didn't miss the teardrops
A7 D
But I missed you constantly.

Chorus:
D
A fool am I
Em A7
A fool am I
D Em-A7:
In love

D
The teardrops that you stepped on
A7
As you danced across the floor,
A7
Were crushed like my poor heart
was

D
When you walked out of the door.
D D6
A tear fell when you told me
D7
That the flame in your heart died,
G A D
Darling, have I lost you
A7 D
Like these teardrops from my eyes?
(Repeat Chorus)
Ad lib: (1st 4 lines of 1st stanza chords)
D D6
A tear fell when you told me

D7 G
That your love was not for me,
G6 A D
Oh, I didn't miss the teardrops
A D
But I missed you constantly.

Coda:
D
A fool am I
Em A
A fool am I
D A-D hold
In love.

WHAT THE WORLD NEEDS
NOW

B. Bacharach, H. David
JACKIE DE SHANNON/Springboard
NOTE: Original key is one fret (Fm7)
higher.

Intro: Em7-Am7-Em7-Am7-

Chorus:
Em7 Am7
What the world needs now
Em7 Am7
Is love, sweet love,
F6
It's the only thing
G6 G
That there's just too little of.

Em7 Am7
What the world needs now
Em7 Am7
Is love, sweet love,
F6 F
No, not just for some
E7sus E7
But for ev'ryone.

Am7
Lord, we don't need another
mountain
Gm7 C7(6)
There are mountains and hillsides
Fm7 F6
enough to climb,
Gm7 C7(6)
There are oceans and rivers
Fm7
enough to cross
Am7 D7
Enough to last till the end of
G7sus-G7
time.
(Repeat Chorus)

Am7
Lord, we don't need another
meadow
Gm7 C7(6)
There are cornfields and wheatfields
Fm7 F6
enough to grow,
Gm7 C7(6)
There are sunbeams and moonbeams
Fm7
enough to shine
Am7 D7
Oh, listen, Lord, if you want to
G7sus-G7-G7sus-G7
know.
(Repeat Chorus, except last line, moving
chords one fret (Fm7) higher)
Fm7 Bbm7 Bbm7 G*7(6) pause
Oh, but just for ev'ry, ev'ry
C*9-C*9 pause
ev'ryone.
Interlude: Fm7-Bbm7-Bbm7-

Coda: (Fm7)
Fm7 Bbm7
What the world needs now
Fm7 Bbm7 (break)
Is love, sweet love,
(Repeat 2x) (break)
(Repeat chords of Coda)



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DEVOTED TO YOU	77	IT'S NICE TO BE WITH	23	RHYTHM OF THE	36	UNCHAINED MELODY	23
DIDN'T WE	83	YOU	89	RAIN	26	UNDER MY THUMB	49
DISTANT SHORES	33	IT'S NOW OR NEVER	89	ROLL OVER		UNION	16
DONNA, DONNA	44	ITSY BITSY TEENY	27	BEETHOVEN	27	UNITED	95
DON'T BE CRUEL	22	WENNY YELLOW POLKA	89	RUBY TUESDAY	50	WALK AWAY	56
DON'T FORGET TO		DOT BIKINI	41	SAD MOVIES	81	WAS I DREAMIN'	38
REMEMBER	42	I WANNA BE FREE	25	SAPAGKAT KAMIY	96	(We're Gonna) ROCK	
DON'T LEAVE ME		I WANNA BE YOUR	37	TAO LAMANG		AROUND THE CLOCK	8
NOW	22	LOVER	74	SAVE YOUR HEART	71	WATCH WHAT HAPPENS	85
DON'T SLEEP IN		I WEAR A SILLY GRIN		FOR ME		WE'VE ONLY JUST	
THE SUBWAY	89	I WENT TO YOUR	81	SCARBOROUGH FAIR/		BEGUN	20
DON'T YOU CARE	15	WEDDING	21	CANTICLE	30	WHAT THE WORLD	
DO YOU BELIEVE IN		JAIL HOUSE ROCK	21	SCHOOL DAYS (Ring)		NEEDS NOW	99
MAGIC	87	JAMAICA FAREWELL	45	Ring (Goes The Bell)	19	WHENEVER YOU'RE	
DO YOU WANT TO		JOHNNY & GOODE	18	SEALED WITH A KISS	12	AROUND	55
DANCE	76	JUMPIN' JACK FLASH	48	THE CRIED	64	WHEN I FALL IN	
EL COMODOR PASA	29	JUST YOU	9	SHY GIRL	37	LOVE	65
ENDLESS SUMMER	11	KARANTAY AY LANGIT	95	SINCE I DON'T HAVE		WHEN SUMMER IS	
EVERYBODY KNOWS	65	LADY JANE	49	YOU	89	GONE	70
EVERYDAY	39	LEAVING ON A JET	45	SMILE	64	WHEN YOUR LOVE	
FIRST OF MAY	43	PLANE	98	SMOKE GETS IN YOUR		HAS GONE	33
FLOWERS NEVER		LEMON TREE	77	EYES	80	WHERE WERE YOU	
BEND WITH THE		LET IT BE ME	21	SOFTLY AS I LEAVE		WHEN I NEEDED	
RAINFALL	31	LET ME BE YOUR	10	YOU	83	YOU	67
FLY ME TO THE		LIGHT MY FIRE	12	SO SAD	76	WHITE BIRD	94
MOON	92	LIKE A ROLLING STONE	59	SPACE ODDITY	96	WORDS	
FOR BABY (Bobby)	84	LITTLE MONDA	25	SPOOKY	39	WORLD	7
FOR MAMA	56	LONGFLY BOY	26	STOP! IN THE NAME		WORLD WITHOUT LOVE	
FREIGHT TRAIN	45	LONG TALL SALLY	24	OF LOVE	52	(Peter & Gordon)	90
FUN, FUN, FUN	60	LOVE IS A ZANY	84	STRANGERS IN THE		WORLD WITHOUT	
GET OFF MY		SPLI, SPORED THING	24	NIGHT	83	LOVE (The Lettiment)	68
		LOVE ME TENDER	37	SUMMER HOLIDAY	79	YELLOW/IRD	95
		LUCKY GUY	19	SUMMERTIME	10	YOU DON'T HAVE TO	
		MABELLE	69	SUNSHINE OF YOUR		SAY YOU LOVE ME	92
		MACARTHUR PARK	94	LOVE	91	YOU KEEP ME	
		MAKE IT WITH YOU		SURFIN' U.S.A.	59	HANGIN' ON	53
						YOU MEAN EVERYTHING	
						TO ME	84